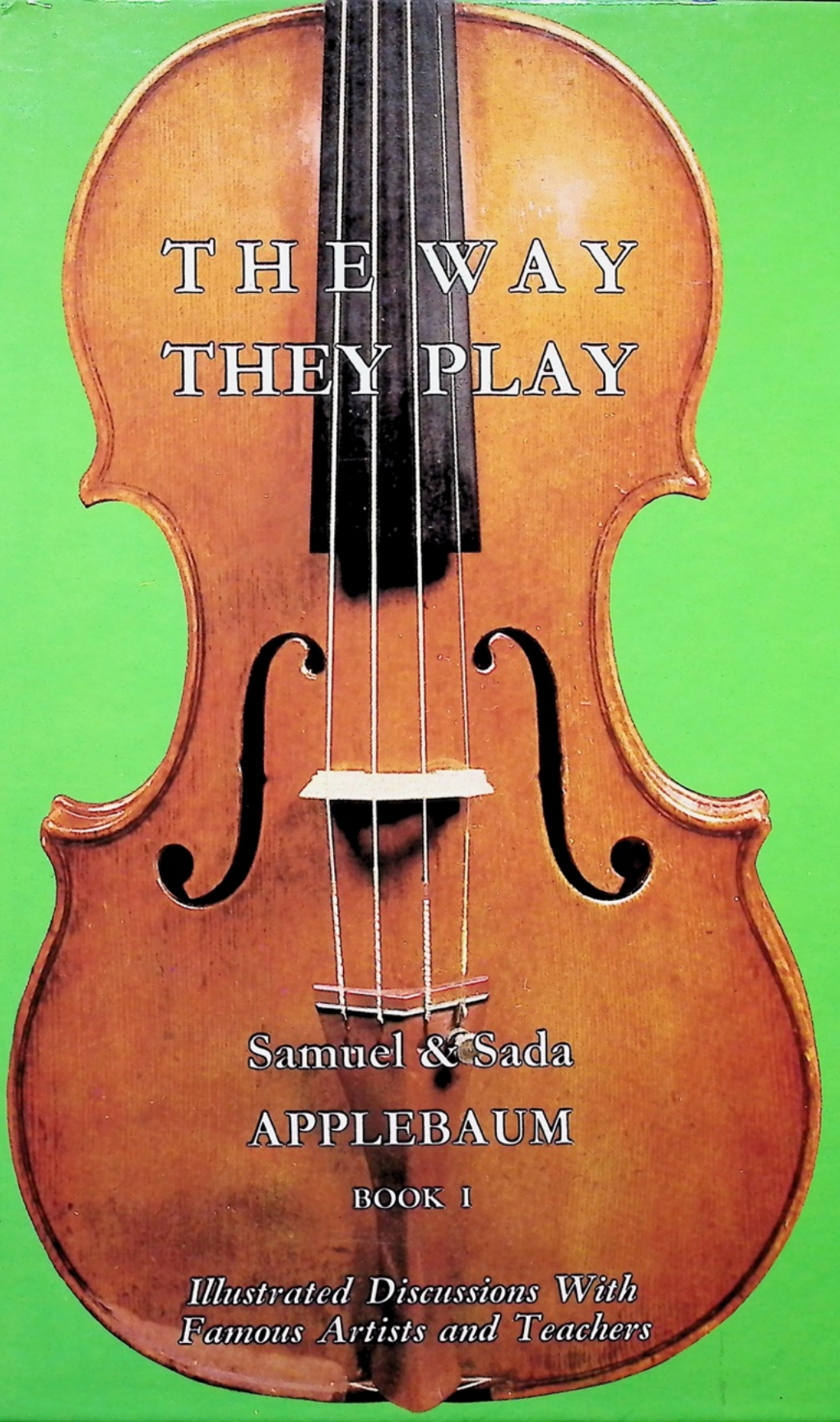
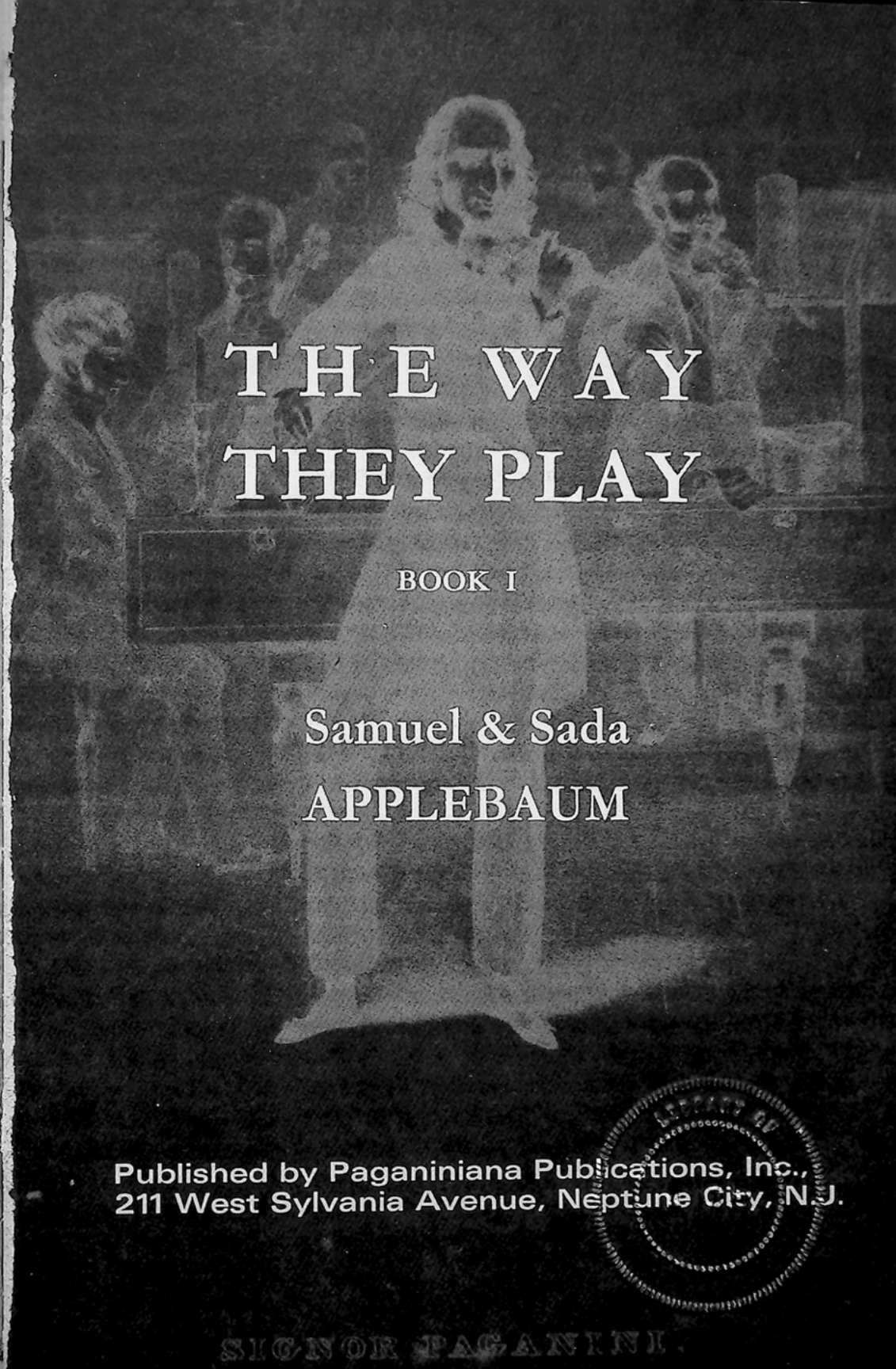

THE WAY
THEY PLAY
Samuel & Sada
APPLEBAUM
BOOK I
Illustrated Discussions With
Famous Artists and Teachers



THE WAY THEY PLAY

BOOK I

Samuel & Sada
APPLEBAUM

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THE WAY THEY PLAY

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By Samuel and Sada Applebaum

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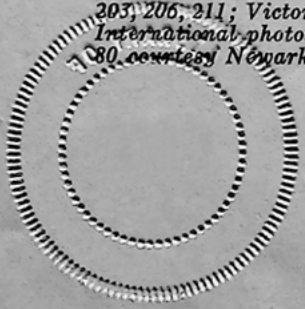

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THE AUTHORS

THE NAME of Samuel Applebaum is synonymous with the highest standards of string teaching. He has written over 250 study books for strings, and numerous articles on all phases of violin playing and teaching.

He is a graduate of the Juilliard School of Music and a former pupil of Leopold Auer. Despite an extraordinarily busy teaching schedule, he finds time to write prolifically and to lecture at universities and colleges throughout the United States and abroad. In 1956 he joined the faculty of the Manhattan School of Music in New York City.

In 1963, in recognition of his outstanding contributions to string pedagogy, Mr. Applebaum was cited by the National Federation of Music Clubs of America for "advancing national and world culture through distinguished service to music." He was cited for his numerous publications on string teaching; his work with gifted children, and his string workshops and lectures for teachers and students throughout the country.

In 1967, Mr. Applebaum received the National Award as "Distinguished Teacher of the Year" presented to him by the American String Teachers Association.

The University of Wisconsin Extension Division has put out two films in which Mr. Applebaum lectures and demonstrates the basic problems of tone production, study of the positions, shifting, vibrato, bowings, etc. It was produced by Professor Richard C. Church of the University faculty.

Mr. Applebaum has presented a number of Workshops on Recordings, issued by Golden Crest Records, in its Clinician Series of Recordings. He also has produced a number of recordings for Music Minus One (MMO) which includes a number of his duet books.

He has written transcriptions, solos, material for string instruments, duets, works for string orchestra and for complete orchestra.

Also published by Belwin-Mills, Inc. are his widely used String Methods: String Builder (five volumes), the Samuel Applebaum Course for Strings (three volumes) with a number of transcriptions, solos, etude books and chamber music works correlating to the Methods.

Mr. Applebaum demonstrates technics in a series of films put out by Belwin-Mills, Inc., and produced by Charles Blackman, associate conductor of the Dallas Symphony Orchestra.

With Mrs. Applebaum (Sada) he is American Editor of the Strad Magazine of London, a magazine founded in 1890 devoted to strings. Mrs. Applebaum is a versatile writer and music book reviewer and has worked with Mr. Applebaum in preparation of the text for his study books and methods. Also published is a book of poetry written by Mrs. Applebaum, who has been included in "Who's Who of American Women."

PREFACE

AT A RECEPTION honoring Pablo Casals by the Manhattan School of Music in New York City in 1962, Casals said, "the most frustrating thing in the world is to develop a technic on a string instrument."

We practice hard to master a passage and feel we have made headway. When we play the passage the following day—alas, it has to be gone all over again. It might be a difficult shift, or a difficult double-stop passage, or just an awkward fingering which is the culprit.

Whatever the situation, there are many ways to solve it. If we hear five artists play the same passage, we may have five differing interpretative and technical performances.

In a chat some years ago with Yehudi Menuhin, we pondered about how absorbing it would be to compile the viewpoints of the artists. During an evening at home, soon after playing chamber music, a discussion arose on fingering and phrasing of some of the passages of Beethoven's opus 59, No. 3 Quartet.

This sparked the entire idea of this book. We set to work on what became many years of research; very happy, exciting encounters with the string "greats" of the world. We performed chamber music with them; we dined with them; we were backstage with them throughout concerts; we turned pages for them; we talked, talked, talked.

This book's purpose is two-fold: To bring the performer close-up to the reader, the student, the young artist; and to relive our own beautiful years in the aura of these special people whom we love.

SAMUEL AND SADA APPLEBAUM

Mischa Elman

A child prodigy of Russia and beloved protege of famed Leopold Auer, Mischa Elman at sixteen was a violinist with amazing technic, style, and flawless tone. A good deal of Europe already had fallen under his virtuoso spell. America was to follow.

Throughout his brilliant lifetime, Mischa Elman remained essentially a simple man. He ran the gamut of lifestyle. He knew poverty and mental tribulation. He came from the smallest of villages, rubbed shoulders with the plainest of people. He was destined to enter the sanctums of unapproachables in many of the earth's fabulous corners, and to be deluged with the adulation and clamorous love of millions.

He was a kind man. Many felt his yearning for warm companionship. Emotional and demonstrative, he was fond of having friends around him.

Mischa Elman was born January 20, 1891, in Tolna, Russia. His father, Papa Elman, wrote in his memoirs of Mischa's obedience, of his eagerness to learn. As a child, he longed for a violin to the point of illness before Papa gave one to him. From that moment as he touched bow to his little violin, a transformation took place. Life suddenly had new meaning, and to Mischa's parents came the realization that his obviously great natural talent would bring upheaval affecting their home, their very life!

The Countess Urosova, hearing of this talent, sent carriage and driver for the little virtuoso. She confirmed his parents' verdict. Their job was to cultivate and polish this gem, so that it would shine in its proper setting.

Mischa was enrolled at the Imperial Academy of Music at Odessa, where Leopold Auer, on tour, heard him play. Marveling

at the ebullient child, Auer took Mischa into his arms, held him toward the audience and declared: "Look at this mite! Inside it there is a most extraordinary force!"

Soon Mischa was studying under Auer at the St. Petersburg Conservatory. This was predestined affinity. Auer had entree everywhere and introduced the child into the homes of nobility, who became so charmed and fascinated, they presented him with gifts. The Grand Duke of Mecklenburg-Strelitz, a relative of the Czar, gave him an Amati violin.

Auer sent Mischa to Berlin to play and be judged at the age of twelve. His first public appearance in Berlin was October 14, 1904. The praise was so lavish that he stayed in Germany and gave a number of recitals in many cities. Joachim, Nikisch, Richter, Fiedler and others hailed the new and brilliant star.

Following this, under Auer's guidance, Elman made tours to England, to France, to Vienna, to Finland. He performed at a command performance before England's King and Queen. His tone was an excited topic of conversation! It was lava-like; it was unbelievable!

On December 10, 1908, Elman came to America to make his debut in New York City. He performed with the Russian Symphony Orchestra, and played the first performance of the Tschaikowsky Violin Concerto, with which his name will forever be beautifully linked.

It was a heady, busy time for the family. Joyfully, Papa Elman presented his brilliant son with the 1721 Stradivari violin which had belonged to Joseph Joachim.

From 1908 until 1911, Elman resided at the Knickerbocker Hotel in New York City. His friend, Enrico Caruso, also lived there and the two young men enjoyed a happy friendship, getting together frequently to make music and to reminisce. They had met during an appearance before the King and Queen of England, and subsequently made a number of recordings together.

In 1923 Mischa Elman became an American citizen.

When we met with the artist in his spacious duplex apartment in New York City, the first thing we talked about was the current problem of excessive speed in playing. Elman was outspoken.

Mischa Elman was always interested in children. He enjoyed the affection of the Applebaums' eight-year-old daughter, Lois, and autographed this picture to her in 1946.

"There is something radically wrong in our teaching methods which permit talented students to be obsessed with the idea that speed and rapidity are the great essentials . . .velocity is—used in its proper place—a genuine requirement. Yet, I feel that genuine development of technic can be retarded by overindulgence in speed for speed's sake.

"Perhaps I should not blame the teachers entirely. The very nature of the instrument itself instills a desire to exhibit skill in fast execution. It is in the nature of the modern human to unconsciously be attracted to speed. But this very desire to play at fast tempos causes slovenliness in execution, a lack of coordination between the two hands, and a perverted approach to the emotional content of the music.

"Today there is too much stress on sheer mechanics.

"Students are prone to lose sight of the nature of their instrument as a medium second only to the human voice as expressive of tonal beauty. I would place strong stress on impressing pupils with the fact that the violin is a singing instrument—appreciation of its musical function should be cultivated and they should not be carried away by dazzling technical display.

"As an example, let us consider the Tschaikowsky concerto. How often we hear the opening phrases of the solo violin, those beautiful lines that precede the first enunciation of the theme, glossed over with little or no understanding of their meaning. As a lovely poem would become a monotonous recitation of mere words if inflection and phrasing are neglected, so can the beauty of this wonderful introduction—as well in fact of the later development of the theme—lose its meaning and become a matter of playing so many notes. If young violinists would think less of speed and display and study the music with the thought uppermost to interpret what the composer intended, they would have a better understanding of what the various tempo marks were intended to convey. When they allow the thrill of playing at break-neck speed to brush over the rapid passages they are destroying the sense of the music and fail to give the true brilliance desired by the composer.

"Consider the first movement of the Mendelssohn concerto. It

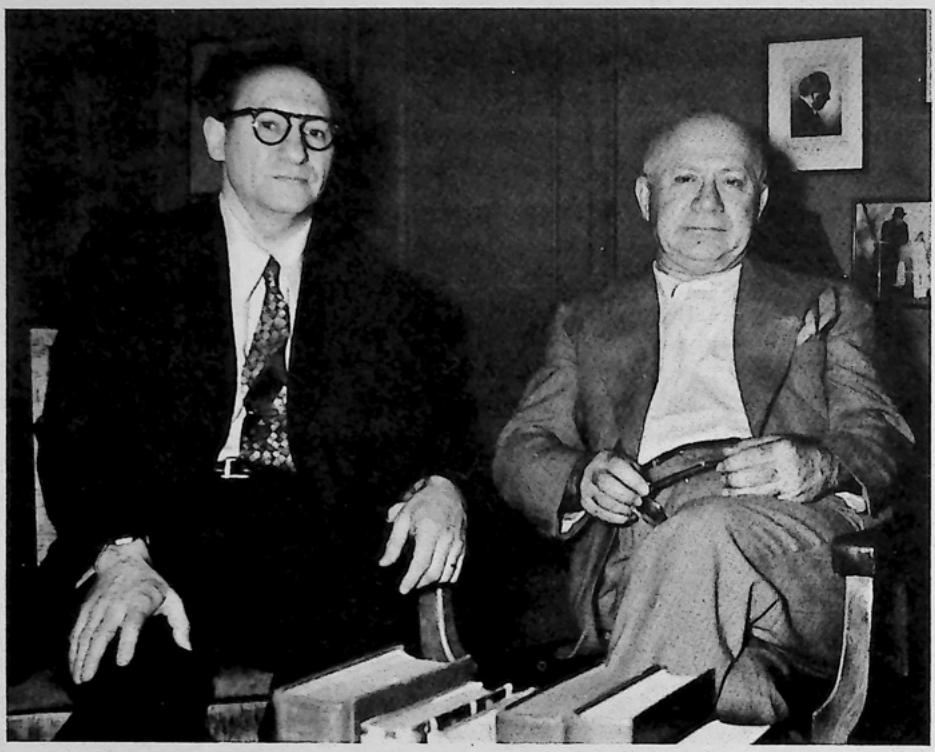
is marked 'allegro molto appassionata.' That is a general indication only. It is a marking for the entire movement as a whole, not necessarily for the first three lines of it. The fact of the matter is that playing the first three lines at that tempo would really spoil them; they should not be played very fast and they should not be played 'molto appassionata.' Starting from letter A in this movement (Auer edition)," he continued, "an overexcitement and lack of clarity is often caused by technical insecurity.

"I offer the following suggestions to students who find difficulty with a passage involving velocity, in which a disturbing mental picture is presented by the notes themselves: Rewrite the passage, doubling the length of the notes, that is, writing 32nds as 16ths, 16ths as 8ths, etc. Immediately, a new mental picture of the whole phrase is presented, without disturbing the musical thought, thus affording the student a sense of repose and relaxation in his approach to the problem of overcoming the difficulty.

"Proceed then to practice, gradually accelerating the tempo. Many passages in the important works should be rewritten in this manner, for study purposes. The process of learning to play them with facility would be greatly simplified.

"In my own practicing," Elman divulged, "I have followed this procedure a great deal and I feel that in so doing it has been possible to probe more deeply into technical pitfalls that face the performer."

Of course, there is available more technical material for pianists than for violinists. Elman had this to say: "The standard etudes for the violin are invaluable. We know how beneficial they are as aids in building technic, but their value as musical compositions is apt to be underestimated. They should not be viewed merely as exercise works, nor exclusively as the means of achieving finger and bow technic. Their musical structure provides an excellent basis on which to build musicianship, a knowledge required in the study of the standard solo literature. Although these etudes have no accompaniment their harmonic background is very strongly expressed in the studies themselves. This should be made clear to students; teachers should present a theoretical analysis as each study is taken up and it is extremely helpful if they provide a simple



Samuel Applebaum and Mr. Elman listen to a recording by Elman of the Wieniawski concerto, in the fall of 1946.

accompaniment on the violin or the piano, thus offering a harmonic background. The student should be taught to feel or imagine it within himself as he practices.

"Let us take the Rode Caprices. Each one concentrates on a particular phase of violin technic and at the same time offers an excellent step in the development of sound musicianship. With them, as with many of the other etudes and studies, the harmonic element is often missed by the student. He should ask himself," Elman went on, " 'Why am I practicing this study? What will I gain from it?' And he should be able to find a satisfactory reason. The technical value of many studies is obvious, but I am referring

now," he said, "particularly to those where their actual value is obscure. Quite often, one study may include several important features that are beneficial in various ways. By varying the bowing, adding or changing slurs and other details, any etude may be found valuable to study in several ways."

We asked Mr. Elman to play certain passages from various concerti for us. At close range one became aware of his phenomenal control in altering the degrees of finger pressure in the left hand. At certain moments I sensed a relaxation and, at others, a greater application of finger strength. Still again, it seemed as though he was barely pressing on the string. When I mentioned these observations, he stressed the importance of controlled finger pressures.

"I have given this much thought," he said, "and it is surprising to note how much easier difficult shifts become when pressure is lessened. Not only do we get greater facility, making certain passages become clearer, more distinct, but it is also possible to obtain different tone colors or shadings by varying the finger pressure.

"We should consider another related principle—the division of weight. When we hold the violin we apply pressure to the fingerboard with the fingers and there is a degree of pressure on the neck with the thumb and the left side of the first finger. Also, we exert pressure on the chin rest with the jaw bone. At the same time, there is a certain intensity of pressure by the fingers holding the bow and a definite amount of weight applied on the strings with the bow. It is extremely important that these pressures and weights are correctly applied."

Elman continued: "Under tension, during the execution of difficult passages, we may handicap ourselves if these varying pressures are not logically distributed. The pupil should experiment by lightening or increasing pressure at one moment with the right arm, and at another moment, by the left hand. Some surprising results will follow. Finding the right combination helps to make troublesome passages become comparatively easy to master."

After a moment's thought, he went on: "There are many ways where intelligent approach and thoughtful consideration can overcome physical handicaps. Certain passages require concen-

tration exclusively on the left hand, without troubling about the right, and vice-versa."

"Then," I put in, "there is, of course, the problem of coordination between both hands."

We questioned the artist about the reaction of pupils to working on scales—how they long for a magic formula which would obviate the need for practicing. Since Elman is recognized as one of the great outstanding natural talents, I wanted his view.

I interrupted: "Then there is the problem of coordination between both hands, of course?"

"Indeed, that is of the greatest importance," Elman said. "However, there are moments when we cannot avoid paying attention to one hand exclusively, and at another time to the other. It depends upon the difficulty confronted as to how far coordination may be obtained.

"For instance, consider the passage in the Glazounov Concerto (Auer edition, published by Carl Fischer) on page 9, next to last line. One seldom hears it played smoothly in the crossing of the strings. The left hand here has nothing to say; the difficulty does not lie there but in the right.

"Many times there may be problems which involve the left and right hand at the same time. The player must ask himself 'what has the right hand' or 'what has the left hand to do?' In many cases the natural tendency would be to stiffen the right arm. That would bring failure. A relaxed bow arm with a firmer left hand might solve the problem, or vice-versa."

The analysis of tone is a complex matter. Elman's was superlative. Regarding his use of vibrato, I noted that he used his wrist exclusively, evenly and effortlessly. We asked him to talk about this.

"I regulate vibrato on a note to the extent of the feeling I wish to express. Not more, not less. The extent of vibrato should be in proportion to the intensity of the note in its relation to the whole phrase. A vibrato that is continuous becomes monotonous and meaningless. Vibrato should be used with discretion—certainly not on every single note! And even when vibrato is being used, there must always be differing degrees of intensity. Some violinists have the idea that continuous use of vibrato expresses playing with

'feeling.' On the contrary," declared Elman with warmth, "many notes lose their musical value when overemphasized. 'Lifeless' notes have their importance, so that others that follow will be highlighted by contrast."

Elman enjoyed talking with us about program-building.

"The perfect opening of a violin recital," he told us, "is something from the Classic school; for instance, the Handel Sonata in E major. Of course, in performance of the first movement we need something more than just beauty of tone. We want a sincere type of intensity and serenity. We must always bear in mind that temperament has its restful moments. In the second movement violinists are inclined to rush the tempo. Here we desire a classic exuberance, not a hectic commotion. The Bach and Handel Allegros are lively, but not fast. Some musicians and critics are

Mischa Elman and Samuel Applebaum discuss program-making. "I enjoy opening my recitals with a Sonata from the Baroque or Classic periods," Mr. Elman said.

guilty of general misconception in that regard, entertaining false ideas of their tempi.

"Let us," he asked, "consider the first four sixteenth notes. The up-stroke is usually weaker than the down-stroke and usually less distinct. Detaché passages of this sort played with impurity can only falsely give an illusion of velocity. Spontaneity can be achieved only when there is clarity of each individual note! In the last movement, the eighth notes must be played with sprightliness and crispness, without lessening their purity.

"I consider an ideal program one which does not include 'arrangements.' As a rule, I am not in favor of them," the artist confided. "A program which is well balanced and which includes works written specifically for the instrument might be one like this:

I. Handel Sonata, in E, or A, or D
II. Cesar Franck Sonata
III. Bach Chaconne
(Intermission)
IV. Conus Concerto; or Vieuxtemps' V, or IV
V. Saint-Saens Introduction and Rondo Capriccioso."

"That," I remarked, "certainly is a violinistic program, isn't it?"

"Yes, it is a program for violinists, and each number is a fine piece of music as well!

"The well-rounded program should include the various styles and periods of music. A violinist will be able to show his versatility in these various styles. A great artist has an inexhaustible literature to which he can resort to create beauty. To play Hejre Kati in the right style is as subtle as interpreting Bach in the manner which his music demands.

"Let us turn to a different subject," said Elman. "It is with regard to music criticisms, or reviews, as we find them in the press of our different cities. Just what is an artist supposed to get from them? What does the layman learn from them?"

To this our reply was: "People are eager to get the views of the critics. It helps them develop discrimination, and to inform them about new works. If the critic is a trained musician and describes his reactions honestly and impartially, he certainly can

aid the auditors. Of course, people who do not attend concerts depend on the press reviews for their information."

He interposed: "Critics, it seems to me, often assume the position of possessing an ability to tell artists how to improve their performance and give the impression that they know as much, or more, about compositions as the player does himself! One welcomes criticism by a qualified critic. Unfortunately, however, we know that newspapers are not as careful in choosing a music critic as they are in picking a sports writer or one on political affairs. If a political writer would make the mistakes a music critic frequently does, he would be summarily dismissed. The newspapers seem more concerned about the music critic's journalistic style than about his musical knowledge." Then, "One wonders, when a man spends a lifetime, or a student spends years in preparation for public performance—as the case may be—if it is fair reward to be 'torn apart' without, too frequently, sense or justification. Especially since this disservice is so often from people unfitted to judge either the player or his performance."

Sada suggested: "Perhaps an artist should read the reviews throughout his tours. They reflect the feelings of the people of different localities, and offer a guide that might be helpful in preparation of future programs. The dislikes and likes of audiences differ."

"Yes, yes, I do know!" Elman answered. "I can see some value on those grounds, yet I contend that while artists, distinguished and world-renowned, do not fear the barbs of unfavorable criticism, many aspirants to fame have, though richly deserving, had their careers seriously retarded, in fact sometimes utterly ruined, because of unkind words by newspaper critics!"

Whenever we visited with Mischa Elman, we felt a special kind of excitement which stemmed, we knew, from our young years when "Mischa Elman" was everywhere a household name. When family groups would get together for music, and records were placed on the constantly used recording machine, the soul-satisfying tones of Mischa Elman's violin playing created for us surcease, with much gratifying and warm talk about this young virtuoso of the violin.

Mischa Elman

He had come to America with his glorious European triumphs strengthening the tremendous musical impact he at once made in New York City. He became here an idol, a star, a shining and wonderful embodiment of music. This was not a proud and grand personage for whom awe was being felt, but a young boy of about seventeen with a personal gift to give, from his head, and heart, and fingers—and thousands upon thousands responded to it.

During another visit with him Elman said, "Styles in violin playing change, I realize, as they do in every art, but I feel disturbed by the veering away from romanticism which the young generation of violinists are doing. Of course we live in a fast age; definitely a mechanical age. But should we play the great Romantic works in present-day style!" He spread his hands out in a puzzled way.

Then, "The Tschaikowsky concerto has been associated with me for many years. I have established certain tempi for it and an interpretative style which in former years became standard. Today we hear it played much differently and I fear that much of its romantic beauty is lost. It has become too mechanical.

"Let us take the opening passage. It is an Introduction to the concerto and yet it has nothing to do with the work itself. The theme of the Introduction is not heard again. There is no reminiscence of it during the entire concerto. Tschaikowsky wanted to create an atmosphere and the particular atmosphere he wanted cannot be evoked by mechanical playing. It is an improvisation. Completely so!

"This feeling of young players to eliminate as many shifts as possible can do much harm," Elman decried. "Remember that the violin is a singing instrument and that the tones must be connected. There is an unhealthy trend to study works with the idea of elimination of as many shifts as possible. When a singer slides beautifully from one note to another it is permissible. Why then object when a violinist does it!

"Let us consider the slow movement. I have heard fine young players who in an attempt to avoid emotion and in anxiety to avoid warmth on the eighth notes have played these eighth notes faster. To my ear they sound then almost like a triplet."

"And the last movement?" we asked.

"In the last movement I have one comment which I want to make and make strongly," he replied. "In my opinion, most violinists play it much too fast. After all," he exclaimed, "it is not a perpetuo mobile! Why rob it of its real character! And what is more," he added, "the player should take the tempo of this movement so that every note can be clearly heard. Each note should be well-articulated.

"To play it in a slower tempo with every note clearly enunciated is more difficult than to play faster with loss of clarity," he summed up.

We talked about a number of other works. About the Cesar Franck Sonata for violin and piano which is dedicated to Ysaye, Elman told us a touching story.

"Franck, you know, was very poor and hardly known, when Ysaye was already famous. They were good friends. Ysaye was being married and for a wedding gift to his friend the impoverished composer sent the gift of his Sonata." Added Elman expressively, "With all my great respect for Ysaye, I feel that the dedication of this Sonata will keep Ysaye's name fresh for many ages to come."

We talked about tempi and the fact that Elman performs this work with slower tempi than some of his colleagues.

"Yes," Elman said, "I play it slower. Remember, that while this work is for piano, Franck was an organist and wrote in terms of the organ. That is why the chords in the first movement are difficult to play. It takes time to let these chords sound sustained. When it comes to markings and tempi," Elman pointed out, "composers often are wrong. For there is a large gap between writing the music at home, and listening to it on the concert stage.

"Often the tempos the composer writes are a miscalculation on his part. But then," declared Elman, "that is why we have interpreters. I feel that if the interpreter disagrees with the tempo markings he has the right to alter them. Of course," he qualified, "he is not to alter the spirit of the work."

Then Elman added, "If you feel that my tempos are slower than that of my colleagues, do you know," and he smiled broadly at us, "that Ysaye played it even slower than I do?"

Speaking of the specific movements of the Franck Sonata, Elman continued, "The second movement requires a great deal of strength. It is a very passionate movement. By strength I mean intensity, which should pervade the movement throughout, whether you play *p* or *f*. There are many changes of tempo in this movement which I feel should not be observed too literally. Each section should have a real relationship to the other and should not be disconnected as it would be if the tempo changes are very drastic.

"There are moments in this movement when a slide from one note to another is in order," Elman advised. Then he said, "And if one hesitates to connect certain notes smoothly, he should not play this movement."

"The third movement," he continued, "is a fantasy. The player is to express himself freely. There are actually no restrictions in it except that even in a fantasy you have to give shape and form and the tempo changes must be very consistent. You must use your imagination but you still must clearly define the frame.

"And in the last movement the opening should be treated in a more pastoral-like mood and should be very gradually built up. A great deal of attention," he advised, "should be paid to the harmonic changes with which the first theme is treated every time it is announced. It is the harmonic changes which Cesar Franck used every time a phrase reappears which produce different moods. And at letter C," Elman pointed out, "I like a bit more warmth."

Later, we reminisced about Mischa Elman's fifty years of concertizing. We recalled many exciting Elman concerts and we seemed to hear again, appreciatively, his "lava-like" tone. This has been the signal hall-mark of his playing.

We looked through some old reviews of his performances and re-read a great many accolades. "Elman," wrote James Gibbons Huneker in his book 'Unicorns,' "is a magician of many moods. United to an amazing technical precision there is still more amazing emotional temperament, all dominated by a powerful musical and mental intellect that is uncanny. In the romantic or the virtuoso realm he is a past master."

Mischa Elman was born in 1891 and died in 1967.

Zino Francescatti

Those who know Zino Francescatti well inevitably become absorbed in his enthusiasm and intensity. The virtuoso epitomizes the vivaciousness of the French. His eyes sparkle. Although he is seldom still, he emanates a rare repose, which makes one aware of his genius. A man of average height, he sits proudly, his somewhat stocky body upright. An ardent person, Francescatti places his hand on his cheek abruptly when he is thinking.

Mrs. Francescatti is his constant companion. An excellent violinist in her own right, she travels with him on tours, is always back-stage, and accompanies him to recording sessions where, he says, she sits, much more tense than he listening to every note.

Francescatti speaks affectionately of his mother, who was also a violinist, yet it is of his father, Réne Francescatti, that one gets the more vivid picture. He was his teacher, the only one, and reproachful most of the time, he told Mrs. Applebaum.

"Yes, it was my father who was most critical of me. I will tell you how he was. He was never satisfied. I never played well. You understand, never to his taste. If I played scales, they were out of tune!

" 'Play it slowly!' he would demand. For one hour once, with him at my side, I was twelve or thirteen, I remember, I played the G major scale, three octaves.

" 'Not in tune!' he shouted. I played it again.

" 'Your shifts, your shifts! What are you doing!'

"My face became as red as his. 'I give up!' I yelled, and ran.

"My mother was very ambitious for me. She was a good violinist and would walk about through the house playing. Sometimes five

A characteristic pose of Zino Francescatti taken in the winter of 1955. Note the little finger of his right hand. This is not actually the way he plays.

hours a day. My father taught all day. He had studied with Sivori, the pupil of Paganini. So my father's pupils played all day, my mother played, and I played. The violin was part of my life!

"Between my mother and father there was friction because of my love for the violin, but that did not stop either of us. She would teach me, when I was very young, that was, and I would play all that I heard from the others, concerto after concerto, before I was old enough to read the notes. We had a very big house, an old one [this was in Marseilles where Zino was born August 9, 1905], and each of us would be in some part of it playing the violin.

"When I was ten and until I was fifteen I studied at the Lyceum. That made sixteen hours a day of work. I would practice before school, at 6.30 in the morning. But then once when I appeared too tired and pale to my father, he broke my violin!

"Of course, there was a time, I believe between ten and twelve, when ball-playing became much more fascinating to me than the violin, but that passed. My father was my only teacher and he had been my mother's teacher before me. He married her when she was seventeen; he was forty-six. I had one brother, a younger brother Raymond. The violin, however, was not for him.

"During the last year of World War I, in April 1918, my mother and I secretly arranged a joint concert with Marcel Dupré, an organist, in Marseilles. I was thirteen."

Said he: "Young virtuosi are apt to tire of pieces too quickly. They do not nurse their waning interest, and are not concerned enough with doing something more, something extra with the music each time they play it.

"They should get into the spirit of real artistry and look always for perfection, and should try to improve the number musically and technically. And they should constantly experiment with fingerings.

"Many of the great artists do not have large repertoires but they put into them many years of meditation and work. Even with a concerto which is so overdone like the Mendelssohn, we are obliged to make a better performance each time we play it, to give it more finish and better detail.

"Another suggestion I wish to give. When a new number is

included in a repertoire, just liking it is not sufficient. It should be viewed with the idea of whether it suits our temperament. Programs should be well-balanced and varied. It is not always easy to make a program interesting, since we are obliged to please most of the people in the audience. This will include laymen of two types, those who know very little about the art and those who are habitual concert-goers; then there are the violinists themselves, professional and amateur.

"You know," he continued, eyes twinkling, "in preparing programs for various cities, we not only have to take into consideration what we played there the last time, but what the other artists have played there recently!

"In Texas a short time ago, Heifetz played the initial performance of an important concerto. A few weeks later, another artist appeared there and played the same concerto, and a few weeks later I came and played the very same concerto!"

Following the ensuing laughter he sobered quickly and added ruefully, "Of course, when you alter the concerto, you are obliged to alter a few of the other numbers on the program too!"

When I questioned him about program length he said, "Many violinists present programs that are too long. Audiences, because of acquaintance with music through radio, have better powers of enjoyment and concentration, and it is not necessary now to give them programs as long as before."

"About how long would you say a program should last?"

"A good program that takes seventy-five minutes without pause is plenty, because with intermission and time out for applause, it covers practically two hours, and that is quite enough.

"You know, Mr. Applebaum, I plan to experiment with my future programs. I feel the necessity for change in their set-up. I don't know how far I shall go, but I would like to get away from the conventional type of program."

"What was the format of your program?" I asked him.

"I played the Wieniawski D minor concerto, the Wormser Suite, a brilliant work in Hungarian style, and the Wieniawski Polonaise in D."

"Was your father pleased, what did he say about it?"

"If I had not done well, I can give you my word, Mrs. Applebaum, it would not have been pleasant for me nor for my mother! My father stayed back of the Loge and listened and listened, and he knew after that, that nothing could stop me.

"Of course, he was happy, but also a little angry not to have been right! However, he did refuse to let me play in public or to give tours until I was twenty. I just worked hard at my music. Then he told me to go to Paris to make a living. He was sick then, and he wished me to take care of myself."

Thus started the beginning of an extraordinary, brilliant career. for Zino Francescatti as a violin virtuoso. Soon he became known throughout Europe, was loved passionately in South America

Francescatti with Sada Applebaum during a visit at the Applebaums' home with Mrs. Francescatti in the spring of 1950—a lovely evening, playing, talking and dining.

and in 1939–40 came to the United States to achieve and triumph here. He debuted in New York in November 1939 with the New York Philharmonic-Symphony. He used the original edition of the Paganini Concerto, a gift from his father. Sivori had also made a gift of the same concerto to Réne Francescatti years before. Francescatti was immediately re-engaged to appear with the New York orchestra for the next season as well as soloist with other symphony orchestras.

The journey here from Europe in 1941–42 was filled with worried delays and tension due to the war, but at last he and Mrs. Francescatti arrived to fill the host of engagements booked for him.

Seated in the beautiful studio of the Francescattis' penthouse on Central Park West in New York City one evening, Mr. Francescatti began at once to speak of the difficulties of program-building. This evening proved to be an especially enjoyable one, even though it was purely an evening of "shop talk." Mr. Applebaum and the Francescattis drew up a list of things to talk about.

Unquestionably, Francescatti has particularly strong feelings about program building. Extremely interested, he listened as I told of a program I had recently heard. A well known pianist, who wanted to introduce a modern work, played it at the beginning of her program, followed it with a conventional group of pieces, and then ended with the same initial work. She explained that the listener would become better acquainted with the thematic material and form of the work by hearing it a second time. Francescatti was delighted with this idea.

Mrs. Francescatti was eager to start discussion on the actual technic of violin playing. We chose to begin with bow change.

"A bow change at the frog in double-piano involves certain difficulties and a definite type of technic. A bow change in double-forte changes the technic. The changes, however, are very individual. In double-piano I feel that it is impossible to change inaudibly if the slightest amount of wrist is used. It must be done only by the fingers and with very little hair. In double-forte the entire hand performs the bow change, with flexible fingers, using about three-quarters of the bow width.

"From personal experience," he continued, "I find that it is not

always necessary for the little finger to be on the stick. Bow changes at the tip in double-piano or in double-forte are, of course, much easier. I don't see any necessity for using the fingers. In bow changes at the tip there must be a peculiar relaxed feeling at the elbow. String changes should be made with the wrist and the elbow at the same level. A relaxed, well-coordinated bow arm will permit the player to play the first movement of the Sixth Bach Sonata unaccompanied for quite a length of time without getting tired."

Mrs. Francescatti mentioned the staccato.

"Ah, the staccato," he interrupted excitedly. "There are many different types of staccato, but I am amazed at how Americans are charmed by the fast 'nervous' staccato. There probably isn't a pupil in America whose eyes won't glisten at the mention of it. So many people struggle to achieve it!"

"Do you feel, Mr. Francescatti, that it is possible for everyone to develop a good staccato? Please give us your opinion."

"I'll say one thing about it. Some violinists have an innate feeling for it and they don't have to work to get it. But I shall never forget what my father had to say about it. 'Do not complicate this bowing in your mind. The theory is very simple. A staccato is one note attacked a little with the fingers and stopped, then faster and faster, that's all.' "

Reminiscently, he chuckled at the memory this opinion evoked.

"If it becomes faster and faster and the notes are clear, it is perfectly all right, no matter what happens with the arm," he continued.

Francescatti is a continual smoker, lighting one cigarette almost immediately after the other. Placing his cigarette on the tray, he put his finger to his cheek and screwed up his eyes with thought.

"There is one type of staccato which I prefer, though, and that is the 'flying' staccato! In this bowing, the bow is lifted from the string, and is absolutely different from the conventional. Here the bow plays half the game and of course, it must be controlled, since the bow is thrown off the string and is then made to rebound. It may be compared to the sautillé. This bowing is performed slightly above the middle of the bow.

Mr. and Mrs. Francescatti studying a score of the Lalo Symphonie Espagnole. It is a favorite work of the artist, and he has played it in public since boyhood. Photo was taken in the Francescattis' New York apartment in the fall of 1951.

"And do not use more than two inches of bow," he added. "While it can never be so fast as the 'nervous' staccato, it is more natural in a violinistic way. Unfortunately, we do not hear it enough, as so few take the trouble to develop this scintillating, sparkling stroke." As he spoke, I thought, how like him the stroke was, vivacious and spontaneous.

"Practice it first slowly about two inches above the middle, making sure that the wrist is supple. There must not be the slightest tension of any sort. If you find yourself getting tense and stiff, relax and start all over again. And it is best to start slowly.

"Bounce the bow in eighth notes with the forearm, but with the wrist slightly flexible, pressing the first finger firmly on the

bow. The forearm takes an active part, but the wrist has only a passive action. Gradually, then, get it faster and faster.

"Master this stroke by practicing it in one spot," he advised. "No matter how many notes are to be struck in the same bow, do not go beyond two or perhaps at the most, three inches. As the speed is increased, the bow requires more control, with the little finger pinching the bow.

"At the same time there is an increased pressure of the third and fourth fingers. If there are many more notes to play, it is a good idea at the same time to feel that you are reducing the extent of bow, or rather the idea is to play as many notes as possible in as little bow as possible."

I asked him how long a period of time a violinist should practice this each day, and he said about fifteen minutes. Aware that young pupils are apt to become impatient, he cautions them not to try to get it very fast in the first week or so.

"Could you give us one or two illustrations where you would use the 'flying' staccato?" I asked.

"That isn't the point! Wherever there is staccato to be used, I use it, first to see if I will like it better—and what do you think? Most of the time I do!

"Almost all of the time I can make it fast enough to use in every place. Of course, in arpeggio type passages, this bowing becomes more difficult, but with practice it can be mastered here. Do you know, I prefer to use the 'flying' staccato in the last movement of the Mendelssohn Concerto and in the Paganini Concerto, as well as in the Souvenir de Moscow and even in the third page of the Wieniawski D minor Concerto!"

Francescatti's 'flying' staccato is truly amazing. Never before have I heard anything like it. He has a habit of starting it slowly and getting it faster and faster, with remarkably good quality.

He picked up his violin to illustrate the passages he had mentioned. I certainly preferred the 'flying' staccato then!

"Mr. Francescatti, what is the most important criticism or suggestion that you could give to pupils who have been studying for a few years?"

I sat back in a relaxed manner expecting him to take time to

think about my question but he excitedly said, "Non, non, I do not think about it, I will tell you now. The best advice I could give is to learn the second, fourth and sixth positions much better. If I were to test one hundred players who have studied for the same length of time, what would I find? That the second, fourth and sixth positions are the weakest. I am positive they know the third and fifth positions better, and this should not be.

"Then there is something else. The third and fourth fingers are always much weaker than they should be. They must be developed by hard work. They should be practiced three and four times as much as they are. This work must be done when one is young and

This shows Francescatti's remarkable left hand position. His fourth finger can drop accurately on each of the four strings.

when the little finger can be developed, as you know how much more difficult it is when one gets older.

"When I was a little boy," he recalled, "I did a great deal of work in the second, fourth and sixth positions, and the Sevcik Opus I, Part II.

"Why should we avoid the fourth finger in pieces? As a theory, it is bad. Why not strive to equalize the strength of your hand? When one has a good strong hand one can take whatever finger he likes!"

After a few quiet moments, I asked him if he would like to comment on fingering in general.

"Good!" he exclaimed. "I should like to! There is a tendency all over the world to view left hand technic by compartments. Too much stress is placed on the individual position. After we learn position well, the important question then is the development of facility in the position above and in the position below it.

"Perhaps we can call this the principle of adjacent positions. Let me repeat, if we are in the fifth position, we use that as the focal point, and then we train ourselves to do anything that we wish in the fourth and sixth positions, while our hand remains in the fifth. One does not require a big hand to do this. Any hand can do it with flexibility and with training. This is what I have to say about it. First learn the positions and then forget about them!

"Also," he continued, "I like the idea of 'stepping into' another position instead of shifting into it. As an illustration, here we have a diminished seventh passage from the Ernst Concerto which I will finger as follows:

EXAMPLE I

"While we are talking about fingering, I should like to point out a few instances from the Symphonie Espagnole by Lalo which will

exemplify the type of fingerings which should be used more frequently. In the following example, we can enhance the accents by this fingering:

EXAMPLE 2

"There is a type of shift that must be avoided and which we could put under the heading of 'false accents.' They tend toward inefficiency of execution. The bottom fingering is the conventional, but inefficient one. The top fingering is more musical and even, and certainly much clearer:

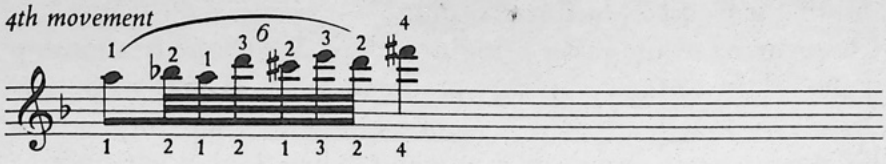
EXAMPLE 3

"In the following examples, by means of the principle of 'adjacent fingering' we can successfully play them with a little practice (top fingerings). The bottom fingerings are conventional:

EXAMPLE 4

Francescatti in what is considered the ideal pose. The violin is held quite a bit above the shoulder and the tip of the nose is in line with the scroll. An inspiration for young violinists.

EXAMPLE 5



"In the Rondo of this work the passage in octaves which is to be found eight bars before the 'poco piu lento,' gives us an excellent opportunity for a fingered octave study. This is certainly a far better way to do it for public performance because it avoids slides. Why should anyone be afraid of fingered octaves when with a little practice on a passage like this one, we can present a more secure and clearer performance?"

"You know, Mr. Francescatti," I said thoughtfully, "I believe we are apt to teach the fingered octaves a little bit too late."

"Ah yes," he agreed, "I think that as soon as a pupil knows how to play regular octaves reasonably well, he should simultaneously study fingered octaves with them. Yes, I do believe that."

Francescatti had spent the day before recording for Columbia. "What was your most important observation while recording?" I wanted to know. He did not hesitate a moment, but quickly said, "Rather than call it an observation of mine, I shall tell you of something very important that I learned after listening to some of the records I just made.

"The nuance problem is solved in a different manner when making recordings than when playing publicly. The dynamic marks require a different technic. When making a crescendo from piano to forte, the range must not be so great, or rather let me put it this way, play forte most of the time. If you wish to get softer, become a little bit softer. If you wish to make a crescendo, only get slightly louder, since there must not be a wide range of dynamic expression.

"In a concert hall, of course, there is no limit. When making recordings, it is so very easy to overdo. While playing in this manner, it may sound dull to the human ear, but the microphone picks up the subtle, tiny nuances. A little inflection which would

be considered a shadow of what you would do in public, and you find that it is just right for recording!"

It occurred to me that he might wish to discuss the relationship of the soloist to the symphony orchestra when playing in public. Again, without hesitation, he spoke quickly, "I am surprised at the extent that I change my bowings when I play a Concerto with orchestra, and then when I play the same one with piano. In my mind I have two versions of the same work, one for orchestra and one for piano.

"For one must do something against the big resonance of the orchestra. Twice as much power is required for the violinist when he is being accompanied by the orchestra. The orchestra does not stop like the piano does. It resounds. With many passages," he concluded, "I use two bowings where only one bowing would be required with piano."

Reluctant to leave, we remained a little while longer. Gravely, Francescatti stood with us while we waited at the elevator. He was returning to France in a few days and that would mean a happy reunion for him with loved ones he had not seen for a few evil war years. Yes, reunion with some, but only strident bereavement for the loss of others; his brother Raymond, for one.

We shook hands again with a feeling much deeper than spoken words could convey. In the fall the Francescattis would return to America and we would see them again. Across the country his audiences would be waiting!

Joseph Fuchs

A member of the faculty of the Juilliard School of Music, Joseph Fuchs is an emphatic man, and discourses eloquently and with pleasure on the many matters of technic and interpretation. He is an analyst; he probes fully into the musical subjects.

Mr. Fuchs is rather stocky with the head of an intellectual. He thinks quickly and his talk is almost staccato. He is not quickly amused, yet when he does laugh, it is pleasing. But almost at once, he is again serious, and eager to resume discussion.

"Generally speaking," Fuchs said, "violin technic has evolved to a point where elements of piano technic have to be introduced in order to attain greater precision and cleanliness in shifting."

"Would you use a different finger for each note?"

"Precisely, and particularly so in fast passages. Consider these examples. Compare the lower fingerings, which are the usual, and the upper fingerings, which are in accordance with the modern concept of left-hand technic:"

Mendelssohn Concerto

Paganini Caprice

"Do you feel this way about singing passages also?"

"No. In a singing passage I would not concern myself so much with this, but would use fingerings for the purpose of tone color. It is important, however, to be able to play intervals such as a minor third with any two adjacent fingers." He stressed: "All fingers should be trained to play various intervals."

Continuing, "Half positions are a natural bridge between all positions. A half position is a means of eliminating glissandi and, in my opinion, should be used not only between the first and third positions but in between all positions as one goes up; fourth, fifth, sixth, etc., and also *between* these positions. We can close all these hatches by extension fingerings. As I see it a half position is just another name for extension fingerings."

We wondered what he used for warming-up exercises.

"You may be surprised," he replied. "Aside from using three octave scales and arpeggios, which are the basis of all violin technic,

Joseph Fuchs early in 1950. He feels very strongly that students should spend more time using half positions, as well as extension fingerings.

I use a lot of the technical material written by Schradieck. They are not used quite so often these days, yet I would advise violinists to renew interest in them. They are, I think, extremely helpful."

"What about left-hand finger action *per se*?"

"I trust I can make it clear but this is how I feel about it. We want our fingers to fall on the fingerboard so that when the bow is properly applied to the string the tone is produced with clarity and solidity. Now, just how are we to accomplish this strength? I dare say," Fuchs continued, "it is achieved once the finger is down on the board not by virtue of strength we apply to the bow, but rather by the ability to let the finger fall on the string like a hammer, in a relaxed position, of course with the exception of extensions."

"I always have decried the use of brute strength in striking the fingers on the board. It is dangerous."

"I agree with you," Fuchs said. "There should be resilience, not brute power. There should be precision; a spring-like drop, like a woodsman with a heavy mallet, who tests his blows to determine how hard his stroke will drive. One man will look as though he is breaking his back, another will appear to be just dropping his mallet. It requires a peculiar flip. No," he reiterated, "forcing the fingers never did much good."

"Your left hand is so relaxed, yet your finger pressure is firm."

He looked at his violin. "No one is in a position to give a reliable performance in public unless the left hand in technical passages is relaxed. When a violinist works on a very difficult problem he will naturally practice it in a slow tempo, gradually increasing the speed. No matter what the tempo, the player should always feel he has the facility for even greater speed.

"Another example of relaxation of the greatest importance is the development of endurance when practicing. A Perpetuo Mobile provides excellent material for the development of endurance but never should the violinist fail to concentrate on maintaining a relaxed left hand."

We talked about the relationship between fingered octaves and regular octaves.

"It is well known that fingered octaves are much more im-

portant than regular octaves. Personally," the artist said, "I would use fingered octaves most of the time, as they are generally more logical. Of course, there are passages where, for certain effects, the regular octaves should be used.

"In the octave passage of the Mendelssohn concerto which occurs in the first movement I do not use straight octaves. They never sound well," he felt. "Certainly, there is more clarity with the fingered octaves."

We talked about the vibrato in relation to fingered octaves.

"I find it is just as easy to vibrate on them if the hand is relaxed. I consider them another phase of extension fingering."

"What fingering do you use for the three octave scales?" we asked Fuchs.

"I should like to see every violinist start every scale with the second finger—except, of course, the As and Gs."

"Is this the Paganini fingering?"

"Yes, it is. I believe it was at the time of Spohr that the fingerings were changed." Then he said, "One of the real problems of scale playing, aside from crossing strings, is the downward shift. They can be compared to the action of preparing the thumb in playing scales on the piano. The principle here is that the thumb must move ahead of the shift and the fingers must be contracted. For example, in a C major scale, if we are to shift down from the F with the first finger, to the E with the third finger (I refer to the F and E in the third octave on the E string of a C major scale) the third finger must contract and dovetail with the first finger. The finger that is to perform the shift, which in this case is the third finger, actually displaces the first finger. That is the principle which must be applied to all downward shifts. One finger is substituted for another. No trace of any shift will be heard if this principle is properly applied," Fuchs asserted.

I questioned about four octave scales. "What would you ask students to do to make sure they play the fourth octave without the thumb having to leave the neck of the violin?"

"Let me say this," he replied. "When you are in the fourth octave and the thumb is off the neck, you are 'teetering on top of a bridge, ready to fall in the river.'

Sada and Fuchs in a companionable mood, following a serious discussion with Samuel Applebaum on violin playing. Fuchs is a serious man and it was a pleasure to see him so reposed. The time was June, 1948.

"Young violinists with the habit of releasing the thumb from the neck can go up the four octave scale smoothly enough, but cannot get back with smoothness. Their inability to keep the thumb on the neck and still play the fourth octave is generally attributed to a short thumb."

"Shouldn't they develop this skill early?"

"Indeed! More attention should be given to the development of a flexible web between the left thumb and the first finger. More concentration should be placed on the development of this web. The shorter the thumb, the more flexible should be the web."

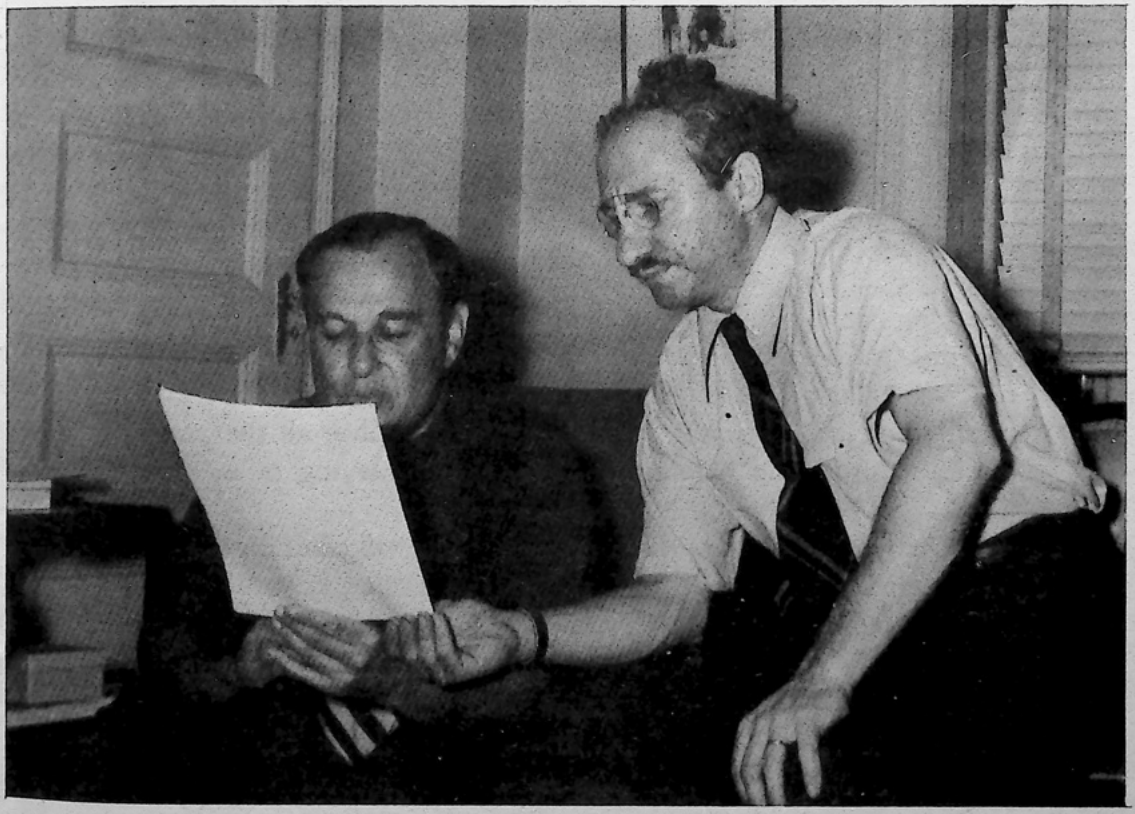
"You shift so smoothly on all parts of the board!"

"Well, I have a large stretch between my thumb and first

finger which enables me to use my first and second fingers in the highest positions without removing the thumb from the neck. You know, the secret of the remarkable shifting of Heifetz, aside from other factors, is the tremendous resiliency between his thumb and his first finger."

Joseph Fuchs was pleased when we turned to consideration of the right arm. "The right arm," he spoke earnestly, "we know how important that is! A violinist's entire expression, a violinist's individuality, speaks through the bow arm. Through the bow arm he expresses his innermost feelings and emotions. Yet so many

Joseph Fuchs and Sam examining an article written by the artist. It was a hot summer day in 1949 in New York City.



erroneously believe that if they have a good spiccato and staccato, etc., they possess a good bow arm."

"How do you mean that, Mr. Fuchs?" we inquired.

"Well, it is imperative that violinists realize that if they can play these various strokes, they have mastered only a small part of the overall role that the bow arm plays. For a violinist must have a supremely expressive bow to play all the various nuances with ease, to make the most subtle gradations at any part of the bow. If he has a fine bow arm, he can play a pianissimo and make a slight crescendo or diminuendo at the frog, or the middle, or point whether playing up or down bow!

"I would go as far as to say," the artist declared, "that the greatest players are those with the finest right arms, not with the most skillfull left hands! An excellent bow arm has not only power, but sensitivity, subtlety, and refinement!" he reiterated with emphasis.

"A most valuable thing for violinists to think about."

"And now, if we wanted one suggestion from you for present-day violin teachers, what would it be?"

"I have listened to many talented youngsters during the past two years," Fuchs said. "You remember, the other day you visited here, I had just returned from the Juilliard School. It is evident that many of our etudes and exercises tend to encourage the development of traditional technic, and it often follows that the violinist finds himself unable to do justice to contemporary concertos and pieces. The half positions can and should be used in all etudes. The teacher should know and utilize all the possibilities. This would help enormously in the playing of modern music."

Generalizing on contemporary writings, we talked of his experiences with new works, as soloist, and previously, as concert master of the Cleveland Symphony Orchestra under famed conductors.

"Now that you spend your time exclusively as solo artist," we said, "you might enjoy recalling those days, and analyzing for us the requisites of a concert master, so that young aspirants may profit by your experiences."

A memorable evening. The Brahms Sextet has just been played at the Applebaum home in 1951. From left to right: Joseph Fuchs, William Lincer, Doctor Russell B. Kingman, Laszlo Varga, Doctor Benjamin Saslow and Samuel Applebaum.

"First of all," he answered, "every concert master should be a good soloist, for most orchestras require the concert master to appear as soloist. He must, therefore, know the standard concertos from memory."

"Aside from that, what would you consider of major importance?"

Fuchs pondered my question for a moment, then replied, "I

would say that the concert master must be able to anticipate every wish of the conductor. He must know just what the conductor wants many times before he even expresses it. A glance from him is usually an indication of a certain wish. The concert master must comprehend that wish and know how to carry it out.

"A good concert master must be a very sensitive musician. He must have complete control of his instrument, and," here he gave a slight smile, "he must be a born diplomat. The conductor's job is to rehearse the orchestra; the concert master, who is second man in the orchestra, must aid in many ways in carrying out his desires.

"He must exert his influence as an artist and as psychological go-between the conductor and the men in the orchestra. For definitely, a concert master can automatically add or diminish from the distinction of the string body. If he is not a distinguished player and musician, it is amazing how the entire violin section will play in a superficial, haphazard manner. If the concert master is not sure of himself, but the first cellist and violist are sensitive musicians, there will certainly be friction. Even the bass section can be similarly affected."

Naturally we agreed. "We should like to ask you, Mr. Fuchs, to discuss the concert master's responsibilities with regard to bowings."

"The concert master must be so knowing, that when he sets a bowing, the first cellist and the first violist as well as the violin sections, will respect his decision and will automatically adhere to it."

"Do you refer specifically to passages played in unison?"

"Yes. The concert master must be a skillful and musicianly editor. I found from experience that the first cellist and the first violist resent the concert master who imposes his will on them openly. But there is much less cause for friction, if the concert master is reasonable, and if they respect his musical knowledge and general 'know-how!' "

"What of the dynamic marks in relation to the concert master?"

"That is an interesting phase of his activity. His attitude toward every dynamic mark must be slightly and subtly different. Everything depends upon his sensitivity in measuring various gradations."

"Isn't it so that if the music is marked pianissimo, the concert master is to play it a little louder than the others in order to exert his dynamic sensitivity?"

"A concert master should play his passage in such a way," Fuchs replied, "that the quality of his tone should be more prominent, but—and this is important—he must have the judgment not to allow his tones to protrude above his section. His piano passages should be *richer in texture* than that of the others, but he must be most careful, always, not to be heard above the others. There are times, in fact, when the concert master should play softer than the rest of the strings."

"Do you refer to accompanying passages?"

"Yes. The good conductor always strives to keep his orchestra below any solo part in the music, and the first to realize this should be the concert master. He must often play in a manner that is almost inaudible, in order to have a basis for hushing the rest of the section. So you see that a conductor relies upon the concert master to use the degree of tonal strength necessary for controlling the rest of the section.

"Then, in the case of chords, it is the concert master who indicates just how strongly a chord is to be played. If the strings are a little too loud in any one particular passage, instinctively the conductor's hand goes to the concert master, because he knows that he is immediately in a position to regulate the tonal volume of the strings behind him.

"That is so important," Mr. Fuchs stressed, "for everything that the concert master does must be done with authority. If the style of the composition being performed is of a strong, powerful nature, the concert master's attack must be very incisive, almost knife-like in its precision. For his attack determines the attack of the entire string body. Every attack he makes must be sure and authoritative, and yet," he counselled, "it is incorrect for him to place accents or sforzandi in order to arbitrarily hold the rhythm. This often makes for bad ensemble.

"Also, the concert master must know his orchestra thoroughly. He must know the characteristics, the peculiarities of each instrument. He must know that with the flute, the attack is immediate.

That with the clarinet, it is often late, because of the greater column of air. He must have a deep knowledge of orchestration for he is often called upon by the conductor to cooperate in the correction of various scores. A very broad knowledge, then, is indeed essential!"

Joseph Fuchs was born in New York City, first in a family of five children. A sister, Lillian, and brother, Harry, are well-known in the musical field as concert artists.

Joseph's violin of one-eighth size was cherished by him when he was only four years of age. A year and a half later he appeared before a delighted audience, none more enchanted, however, than the little performer himself. There was no question about the affinity between boy and violin, and not many months later he received a scholarship at the Institute of Musical Art, now the Juilliard School of Music, where he studied under Franz Kneisel and Louis Svecenski.

When he graduated at age seventeen, Joseph decided to utilize prize money of one thousand dollars he received for a trip to Europe, where he concertized. The trip was successful, and he returned home to devote himself to music-making here.

Fuchs accepted the post as concert master of the Cleveland Symphony Orchestra under Artur Rodzinski. By his consummate musicianship and virtuosity, he added vastly to the élan of that excellent organization.

Inevitably, however, solo playing claimed him, and he now devotes all his time to appearances with major orchestras and to recitals throughout the country. He is a founder of the now very successful Musicians' Guild, which receives highest praise from critics and audiences. Fuchs also records for major recording companies.

Praise for the playing of Joseph Fuchs has been invariably lofty. His performances are impeccable, from technical and interpretative viewpoints. Both Olin Downes (New York Times) and Virgil Thomson (New York Herald-Tribune) agreed when the former referred to him as an "Exceptional Virtuoso and Musician" and the latter so aptly described his playing as a "Dream of Virtuosity and Musicianship."

A typical pose by Carroll Glenn, about 1950. Note her fine position of the left hand and of the bow arm.

Carroll Glenn

"Eugene," Carroll Glenn told us as we sat in our library awaiting Eugene List's arrival, "has found the difference in our instruments extremely interesting, like the lack of percussiveness in the violin, for example. He is getting intimately acquainted with the violin through marriage, and thinks it the more difficult instrument of the two—or at least the more exasperating!" Carroll added with a chuckle.

The two artists later disclosed their exciting plans for perform-

ance of works written expressly for them, works for the two solo instruments with orchestral accompaniment.

"This is a practically non-existent field. But we have wanted to play together with orchestra for a long time. In discussing it with composers we find they like the idea at once. On consideration, however, it presents problems to them. They cannot approach it either as a violin concerto or a piano concerto.

"Paul Nordoff became interested in the idea in concerto form," added Carroll, "whereas Manuel Rosenthal, the French composer and conductor, rather fancied a Rhapsody."

"The idea of a Rhapsody was suggested by you, Carroll," said Eugene, "to present the facets of the European tour we had just finished."

"Yes, it is a 'Theme and Variations,' in which there is a wonderful Hungarian variation for violin exclusively," Miss Glenn continued enthusiastically. "The work starts with a short introduction; the violin sets the theme; then a brilliant piano variation followed by a Viennese variation for violin and piano without orchestra. Then orchestra alone. Next a Scandinavian variation, after which a very brilliant Italian Tarantelle, and the work ends with an exciting Finale. It contains arresting effects with piano and percussion instruments; also, in one variation, the tuba has a very brilliant part.

"The name of the work? It is interesting! A Latin name, Aesopi Convivium—Aesop's Feast, a fable. The Nordoff work is a Concerto in three movements: The Children, The Lovers, The Dancers (American Cake-Walk.) It is very American in feeling and material," Carroll declared with warmth, "and we feel it is perhaps his best work; very ingenious. The Rosenthal score is more difficult technically for the violin; yes, quite dissonant, and very original. You see, Rosenthal played the violin himself before he became a conductor."

"Do you feel you soon might have a group of important works for both instruments?" Sada asked.

"Over a period of time, we know we shall. However, we should like to play these two works for a few years. And if we meet a composer who is particularly interested . . ."

Technical discussion with Miss Glenn ensued, and tone volume

was our first consideration.

"I firmly feel," the young artist said emphatically, "that in much of our early training we do not stress tonal volume enough. And this is absolutely essential in the early stages. Too many students are trained to play 'nicely.' Not enough energy is put into bigness of tone. The grand ideal of a great concert player, like Ysaye, is not kept in mind enough!"

Edouard Dethier, Carroll's teacher, had ordered, "More and more tone is what I want!" To him there was never enough volume, she recalled. His object was to build a big, tremendous tone, and then refine it.

"Work on volume should be accomplished in the early years," she advised. "Too many performers play 'prettily' and are being trained to play only 'prettily'. On this subject, I was interested to read the opinion of Leopold Mozart (the father of Wolfgang) in his book on Violin playing. Published in 1756, Leopold Mozart writes:

> " 'Finally, I must remind you that a beginner should at all times play earnestly, with all his powers, strongly and loudly; never weakly and quietly. . . .
>
> " 'It is true that at first, the rough character of a strong but as yet unpurified stroke greatly offends the ears. But with time and patience the roughness of sound will lessen, and with the strength of tone the purity thereof will be retained.'

"I am grateful that Mr. Dethier trained my bow arm unremittingly with bow exercises by the hundreds, applied also to scales and double stops."

"Certainly. The teacher must implant in the pupil the conception of a big tone," I concurred.

"Yes, if one conceives of a large tone," she quickly assented, "one eventually develops it."

I asked, "After developing a big sound and large tonal palette do you feel that a violinist can retain the chamber style of a good ensemble player?"

"It is a rare artist who is able to develop the strength and brilliance of a Wagnerian tenor and still sing a Mozart trio with sensitivity and restraint. I think most people will agree that, generally speak-

ing, a brilliant soloist is not the best ensemble player, either by temperament, training, or habit."

"Well," I said, "exactly how is a big tone produced? How do we apply the pressure? We need to apply strength, and to apply strength, there certainly cannot be too much relaxation of the right arm."

"We must apply weight to the bow without tensing the bow

Carroll Glenn and Samuel Applebaum examining the editing of a Mozart Sonata, about 1951. This was taken soon after a highly successful Carnegie Hall concert by Miss Glenn.

arm or the right hand," she offered. "The weight falls from the shoulder and upper arm onto the wrist which takes the brunt of it like a strong and flexible spring. The weight is filtered through the wrist and redistributed as it is needed into the hand and fingers."

"And the index finger on the bow?"

"I feel that the middle finger of the right hand, and not the index finger, is the more important of the two fingers. If the violinist concentrates all the weight in the first finger, the result is likely to be a squeezing of the bow and consequently a tension in the tone."

"And to develop a more coordinated relationship between the wrist and the middle and first fingers?" we questioned further.

"I would ask the violinist to practice long bows. From the frog to the middle of the bow, he should transfer the weight through the wrist to the middle finger only—the first finger to be held entirely off the stick. Then as he approaches the middle and goes on to the tip of the bow, the first finger is added to the bow and as one approaches the point the weight necessarily is transferred more to the first finger. This is a good exercise to convince the student how unnecessary it is to squeeze the bow and how much volume of sound (of the best quality) weight alone will produce. Another interesting experiment is to lift the first finger from the bow and then play chords on three strings—down bows in the lower half of the bow. When Mr. Dethier first had me do this bowing, I was astounded that I could play three-note chords with weight alone and with no pressure from the first finger."

The virtuosa uses her bow arm in an authoritative manner, with dynamic force behind each bow stroke.

When we asked which stroke she considered most valuable for development of the bow arm, she replied, "The whole bow martele stroke is, to my mind, most important. It is almost impossible to play a good one unless the bow arm is working with relaxation and the proper 'form.' "

Ruefully, yet with amusement, she recalled to us how when she was eleven years old, she had spent all Christmas Day working tediously, and yes, tearfully, on the full bow martele stroke, while her teacher, Mme. Felice de Horvath, visited with her parents. "I

remember the tears running down my cheeks and on to the violin."

"May I repeat," Carroll Glenn counselled, "the most important factor in developing a big, strong tone is complete relaxation of the right arm and hand."

"That is not easy," I said, "particularly when we require a certain amount of tension with the left hand, yet a degree of lightness with the right arm."

"That is an interesting thought, for in a soft passage there is quite a tension in the left hand. I believe many passages in classical music require more left-hand tension, and right-hand relaxation."

"Suppose you cite an example."

She considered for a moment. "Well, here is one. It isn't classical music but illustrates the point. The first movement of the Sonata by Cesar Franck for violin and piano. In this movement the left hand must be very tense while the right arm just floats along the string, completely relaxed.

"Another very interesting point is the role which the left hand plays in the development of a fine legato. One generally thinks of the legato in terms of the bow arm, but it is amazing how much the left hand contributes to it." Then, "A broken arpeggio is a good illustration of left-hand skill in the development of a smooth legato.

"In the change of positions, it is the precision in the fingers and the swiftness of the left-arm action in shifting, that means a great deal to the legato."

"Will you recommend a daily study for the development of left-hand legato," I suggested, and she replied, "Scales each day in broken thirds, particularly in the flat keys, so that one uses no open strings."

"Yes, they can do that, and yet . . ."

"Then I believe it is a question of finger pressure. To develop speed in technical passages, the player must be able to lighten the finger pressure on the notes which have just been played, and apply enough finger pressure on the note being played, to give it sufficient clarity. Any further finger pressure on the note being played hinders velocity. As to the other fingers, they must completely relax their pressure and be poised so as to leave the string quickly."

When I questioned her about her use of a shoulder pad, she replied "I have discarded it," and I asked why.

"I find that when I use a cushion it makes my left hand lazy and, in addition, less accurate. Dispensing with it has the effect of demanding an additional effort from me to secure a smooth legato of the left hand."

"You feel then that an additional burden on the left hand is an advantage to left hand technic?"

"Exactly. It strengthens all the muscles of the left hand. When one experiments with holding the violin without a cushion and persists long enough, it is surprising how much comfort there can be in resting it between the jaw and collar bone, with the weight of one's head relaxed down on the chin rest. The left hand balances the scroll end, between the thumb and whatever finger is on the fingerboard, forming a strong arch of the left hand. When I play in the higher positions, and for some changes of position, I need the assistance of the shoulder in balancing the fiddle. I have heard it said that women in evening gowns (who do not have the advantage of a man's tailored shoulder) really need a shoulder pad. Personally, I have found that a large folded silk handerkchief or scarf fills this need excellently. It protects the skin, absorbs the inevitable perspiration induced by concert performance, and does not offend the eye of the audience."

"I recall," I said to her, "you had some interesting thoughts on the subject of cushions—you told us the experience of a friend."

"Yes, indeed, that was an enlightening experience as it goes to show that a serious player can continue to learn and improve as long as he keeps his mind open for a new and better idea. To illustrate this point, let me tell the following story. During one Christmas vacation, a violinist friend came to play a recital program for me, requesting my suggestions for improvement. She had recently discarded her shoulder pad during a course of study with a new professor. Teasing her about making herself so uncomfortable, I took my fiddle without a shoulder pad (I had always used one formerly) and said—'Why look how impossible it is!' "

" 'But no,' said my friend, 'it's not; if instead of trying to raise the violin to your chin, you instead drop your chin and the weight

of your relaxed head down onto the chinrest!' To my astonishment, she was right. I immediately, after she left, experimented some more, and a week later at an AGMA benefit concert at the Metropolitan Opera House, played my first concert without a shoulder pad. I have never used one since. Of course, I encountered difficulty at first with changes of position, and skips of the left hand—as this hand now shared much more responsibility in keeping the violin from falling to the floor. At first, I was unable to make skips of position accurately, or to play well in the higher positions. But with practice I learned the important fact that when the thumb helped hold the violin, it was forced to maintain contact with the violin neck. This eventually brought about an automatic measuring and checking of distances by the thumb. It was forced to move more quickly. And it *did* move more accurately than formerly when the shoulder held the violin and the hand could gradually slide up to the desired note and feel around until it was attained!"

We now brought up a matter we have discussed with several of the artists; the subject of music teaching today in America.

She considered and then said:—"In music teaching today, perhaps more so than at any other time, insufficient stress, I feel, is being placed upon the musical message inherent in a composition. We all are impelled by existing high technical standards to do what is required to develop a basic technic. But during the formative period, the player should also concern himself with what he is trying to say in music.

"Just as it is very difficult to develop a fluent technic in later years, so is it nearly impossible to develop a musical imagination which has lain dormant too long. A child should be influenced to think artistically and to respond emotionally to music all through the formative years while the physical technic is being molded. For it is an interesting fact that the more emotion which is unleashed, the more difficult it becomes to play accurately. And a young person whose technic functions only when he plays in a detached, cool, and calm manner is as badly off as if he were not so well equipped physically."

"The two facets must be developed hand in hand," said I.

During a visit with the Applebaums, Carroll Glenn and her husband Eugene List, famed pianist, chat with Mrs. Applebaum. Their anecdotes of a recent tour were delightful.

"Indeed, yes! For there is the other extreme. Such exclamations as 'Play music! The rest will come! Do not concern yourself with technical details too much!' That, of course, is obviously dangerous, and such a player will never be able to give pleasure to others who have to suffer listening to his sloppy playing."

"But, getting back to music teaching in America."

"I have gone through the country, and have had good opportunity to study the results of music teaching throughout the United States," Miss Glenn summed up, "and I must say I have found it very encouraging.

"Due to the 'decentralization' movement which is very strong

just now, many of our finest music school graduates are shaking the dust of the big cities from their heels. They go instead to smaller cities and colleges where they are a boon to the generally overworked private teachers already there. Instead of being one of hundreds in New York or Chicago, they become the hub of musical life in a smaller community—and an important influence on the young people. Incidentally, their own lives are frequently more comfortable, as everyone knows it is no hardship to exchange a small apartment and a city sidewalk for a little house on the edge of town with a garden!"

"What do you feel about the public school music work now so well developed all over the country?" inquired Sada.

"Personally, I consider public school music the one most important musical development in America recently," replied

A famous photograph of Eugene List at the White House with President Harry S. Truman (1945–1952) at the piano.

Miss Glenn. "Due to it, most of our young people are quite literate musically and many exceptional talents have been discovered right in our school bands and orchestras. I remember that at the Juilliard Graduate School, our first oboe (who was later to become first oboe at the Metropolitan Opera) was the discovery of a New York Public School music teacher."

"Well, what about the violin in public school music?" I asked her.

"Of course, the strings have lagged behind the winds, because of the earlier start necessitated," Miss Glenn observed. "However, I am wildly enthusiastic about the work done in this direction—particularly in the middle-West. They are now teaching strings in the first and second grades and getting fine results. Incidentally, they say that the performance of the 2nd grade string quartet is a show-stopper at PTA meetings!"

We have heard Carroll Glenn laud American audiences. "You cannot go anywhere in America today and play a bad concert." Even in the small towns there is enough musical knowledge to demand fine players for their many concert series. In every audience there are people who know exactly how the works should be played. Surprisingly enough," she pointed out, "a large portion of the audiences everywhere are young people. Indeed," she declared, "America is musically alert!

"Hundreds upon hundreds of towns throughout the country present Community Concerts Series annually. And from the standpoint of the artist, these are an excellent medium. In addition to presenting famous artists, they provide a large outlet for the development of young American artists."

We were delighted with her views as we talked further. Carroll Glenn, distinguished American violin virtuosa, began the study of the violin at age four. She was born in South Carolina and is a direct descendent of Charles Carroll of Carrolton, Maryland, signer of the Declaration of Independence.

Carroll's first teacher was her mother. At seven, the child was taken to have weekly lessons with Mme. Felice de Horvath at the University of South Carolina, sixty-five miles from her home in Chester.

At eleven, the talented young girl was accepted as a pupil of Edouard Dethier at the Juilliard School of Music in New York City. At sixteen, she gave her debut concert in New York and continued then to her triumphs as a concert artist. She is winner of four major music awards: the Naumberg Foundation; the Town Hall Endowment; the National Federation of Music Clubs, and the Schubert Memorial.

Miss Glenn is on the faculty of the Eastman School of Music in Rochester, New York.

A tremendous amount of concert activity since the age of sixteen, involving cross-country tours and European concertizing, the association with great personalities—these are the elements which have molded her into a fascinating virtuosa.

An interesting caricature of Heifetz by Hirschfeld, made in April 1971. Note the intensity of the artist's face as he plays.

Jascha Heifetz

To record the life of Jascha Heifetz is to recount innumerable professional successes, to compute countless scintillating programs, and to savor the many cultures acquired through vast travel on a never-ending sequence of concert tours. For the small ten-year-old virtuoso, concertizing was the start of a dedicated life! While on tour, practicing was substituted for the companionship of other small boys' and child's play bowed to devotion to his art.

Heifetz was born in Vilna, Russia on February 2, 1901. As a

tiny child of three, his musical needs were expressed openly. His father, himself a violinist, procured a little violin and filled the role of Jascha's first music teacher.

Within a short time the child was enrolled in the Royal School of Vilna. This was soon followed by studies with Leopold Auer, at the Conservatory of St. Petersburg. Concert tours began: Berlin, with Nikisch conducting the Philharmonic in accompaniment; Scandinavia; the Continent; and shortly afterward, America.

Jascha Heifetz about 1940. This is one of his favorite poses. In his performances he would frequently lean toward the left.

On October 28, 1917, the sixteen-year-old boy stood before Americans for the first time on the stage of Carnegie Hall. It was the origin of a new and radiant era of concert life for American audiences. That night André Benoist accompanied the youth as he performed the Wieniawski D minor Concerto, Paganini's Twenty-Fourth Caprice, and the Chaconne of Vitali, among others.

Richard Aldrich, music critic of The New York Times wrote: "There was a large audience, in which there were many musicians full of enthusiasm, which was eminently justified. He is young, but in his art he is mature, and there is no suggestion in his appearance or in his manner or his performance of the juvenile or the phenomenal. There was never a more unassuming player who demonstrated great abilities or one more intent upon his art and so oblivious of his listeners as he stands upon the platform.

"Mr Heifetz produces tone of remarkable beauty and purity; a tone of power, smoothness and roundness, of searching expressiveness, of subtle modulation in power and color. His bowing is of rare elasticity and vigor, excellent in many details; as is his left hand execution, which is accurate in all sorts of difficulties. In his technical equipment, Mr. Heifetz is unusual."

To interview Jascha Heifetz is to come face to face with a living phenomenon. There is a sweep of feeling, a swift heartening kinship in some way, at some small cognizable juncture with this thrilling power, which comes reassuringly from the same origin as do our own finite abilities.

Yet Heifetz is as human as is the rest of his mortal race. As witty, as fun-loving, as dour, as dissatisfied. He too loves good things to eat, pleasant recreation. He is addicted to good clothes, and yearns eagerly to improve professionally, to be better still!

Standing back stage with him, we shared those few precious, quiet moments after a concert, before the enthralled approach of young and old alike from the audience for an autograph, a glance, or the enchantment of standing near him.

A young lad of about fifteen approached us diffidently. As we met, in the spaciousness and quietude of the back stage area, the boy stared at Mr. Heifetz before he attempted to speak. Mutely he stood struggling to address Heifetz.

Heifetz glanced at us and then at the boy and said, "Well, here we are anyway." The tension relaxed and the boy found his voice.

"Sir," he said, "I am here as a representative from my art class in school. They've chosen my drawing of you as the best in the class. Would you please autograph it for us?"

Heifetz accepted the drawing from the boy's outstretched hand and studied it quizzically. He smiled at the youngster, looked down at the picture again and encompassed the little group with his small half-smile, suggestive of a fraternal wink.

"Certainly," he replied reassuringly. "I'll be glad to autograph this for you. Let me see, does it look like me? Well almost. So I'll sign it 'almost Heifetz'! And he did!"

A man of genuine modesty, Heifetz is sincerely interested in his audiences. He enters and leaves the stage pensively serious as if he carries a great responsibility—the job of giving the audience his art, sharing with them the measure of spirituality in the music. To a back stage group surging about him after many encores, we once heard him remark, "I worked hard, didn't I?"

Oversentimentality has no place in his programs. He will not overfeed his auditors on music because they desire to hear old favorites. Heifetz performances are never static because he strives to raise the musical level, broaden the listening scope of audiences to a new musical sensitivity.

A perfect example of Heifetz's strong feelings in this area is that of a gentleman who professed to represent a musical organization. This man requested Heifetz to include among his encores the "Hora Staccato," and Schubert's "Ave Maria." Briskly both were denied with the explanation, "Don't you feel that people have heard these enough? As much as I regret denying your request, it will be a long time before I perform these pieces again."

Is Heifetz a paradox? Is it so anomalous for genius to be so thoroughly self-disciplined as he? So accurate?

Unimpeded by personal agitations or physical idiosyncrasies, he becomes a better medium to transmit the gift that is uniquely his.

His boyish humor at play is amusing to watch. Before one evening concert he sent his manager into a state of anxiety by announcing, "There are two words missing from this program!"

Jascha Heifetz is a sentimental man and treasures his first small violin.

"Really? I examined it carefully," worried his manager. We wondered what could have been omitted.

"Look," said Heifetz, "they left out 'Victor Records!' "

He shares the belief with Emerson of staying keyed to constant growth in order to avoid development plateaued by shocks. "One must learn the art of fine discrimination, the ability to perceive the true value of relative things and how to classify that which is unnecessary. To compose one's life to obtain peace is the art that makes for enduring happiness.

"I detest waste in any form—energy, money, time or nerves. It is here that the judging of essentials interplays, clearing the way to make room for peace; deciding what you value the most, at the expense of lesser things."

His discipline is ever-present. During a concert intermission, he locks himself in a room to rest and smoke a cigarette. His mind is in repose and his manner relaxed. Able to dispense with every bit

of fatigue, he emerges briskly, a few moments before he is to go on, and chats spiritedly.

A sentimental being, Heifetz treasures his first violin. This tiny

During the Second World War, Heifetz volunteered as a musical soldier and spent a good deal of time with the soldiers playing and talking with them. They enjoyed the fine music he played for them.

An early, serious picture of Heifetz taken in 1935. Heifetz has a subtle sense of humor, well-known by his close friends.

instrument, denuded of strings, bridge and tone, holds an inestimable meaning for him, and so too for the world.

He is a strong-willed man who cannot be swayed from chosen principles, musical or human. Endless time is spent perfecting a musical phrase, as he repeats it again and again to extract every shred of color, meaning, and pure essence.

During the war, Heifetz volunteered as a "musical soldier" which necessitated the wearing of a uniform. With a few spare hours to fill, Heifetz, complete with uniform went to the movies. Midway through the picture he was still filled with consternation because the ticket-seller had insisted, against his strong objection, on charging him a reduced rate. "Reduced rates for soldiers!" she said.

At the termination of an overseas concert, Heifetz stayed with the boys to eat, to talk, or even to "jam-session" with them musically. As an explanation for his refusal of two invitations to dine at the Officers' Club he explained, "I'm here to be with the boys." Needless to say, they loved him!

Heifetz is able to laugh at himself, as is illustrated by one of his favorite stories. "At one point during a European tour, I had as a traveling companion a rather distinguished-looking Negro valet. Asleep in my compartment, I was awakened while passing through Switzerland by a knock on the door. "Yes?" I called, only half awake. The porter came in and asked when His Highness wished breakfast. Momentarily thinking I had been mistaken for a member of the nobility, I proceeded to question the porter. I then discovered that the entire train thought my valet to be a Maharajah, and myself to be a member of his entourage!

"On the Fiji Islands, the natives were very cooperative and posed in their homes, at play, and during tribal festivals. I got some wonderful shots of the Aborigines. Assuming they had never seen a camera, much less posed for one, you can imagine my surprise when I was visited by the head chief. Extending his palm, he blandly explained 'I always get fifty cents a pose!' "

As he told of his interlude with a Seattle waiter, his eyes twinkled and snapped. Heifetz was preoccupied at the piano, his slowly cooling dinner at his elbow, while an anxious waiter hovered in

Mr. Heifetz has said: "When I hear a young violin student, I ask him to play a 3 or 4 octave scale. I judge his ability by the finger action, the shifting, string change and the intonation."

close proximity. "I was experimenting with endings for my transcription of the Prelude of Debussy's 'L'Enfant Prodigue'. I tried low octaves and then high octaves, while the waiter worried about my dinner growing cold. After deciding on the lower ending, I finished my dinner and left for the concert hall. There, under the door was a note from the waiter. Unable to resist giving his musical advice, the waiter had written: 'Dear Mr. Heifetz: The lower ending is much better. Respectfully, The Waiter'."

Unfortunately, such sensitivity to music is not so widespread, as Mr. Heifetz discovered when he invited Sol Schiff to his home for a vigorous ping pong session. Heifetz loves the game, and took much delight in playing the national tournament winner of three successive years. After an active two hours of ping pong, Heifetz offered to repay Schiff by playing for him. "What would you like to hear?" he asked him. At this point, he looked at us ruefully, yet with an elfishly roguish grin.

"Nothing," the champion imperturbably told him, "I hate music."

To become a writer was an ambition of the youthful Heifetz. Now he makes voluminous notes about his thoughts, his impressions and feelings, in an attempt to satisfy that old craving to write. A voracious reader, he speaks and writes fluently in Russian, French, German, and of course English. Heifetz is also at ease with Italian and Spanish.

Proud of his "farmer hands," he is elated by his accomplishments on his large farm in Connecticut. It is not uncommon to see him there, tools in hand, earnestly determined to fix that which needs fixing in order to keep everything running smoothly and productively.

Not an entirely serious being, Heifetz has an aptitude for auctioneering. "What a future he would have had as an auctioneer," groan his victims. "What psychology! He discovers your weak point and digs in!" A New York critic once purchased a half dozen pairs of riding breeches from the persuasive virtuoso-auctioneer. Poor man, he had never ridden, nor did he ever intend to!

Heifetz and Albert Spalding sponsored an auction sale for the benefit of the Musicians' Emergency Fund. Personal articles to be sold were collected from famous people. Geraldine Farrar donated a fan given to her by one of the crowned heads of Europe. Lotte Lehmann contributed the hand-notebook she had used for years in concerting. Toscanini gave a favorite baton; Kreisler a pet bow; and Bodowsky his manuscript of "Alt Wien." Felix Warburg sent a fine Italian violin; Rachmaninoff and Heifetz supplied many rare items. The sale lasted for hours and netted almost $20,000.

A favorite topic of conversation among Heifetz's family is his love of the ridiculous. As a boy he could perfectly imitate every professor and student at the Conservatory. He loves to invent nonsense or "patter" songs to sing in Russian. At reunions the family pleads with him, not to play the violin, but to sing these songs!

An enthusiast of anything theatrical, he is wonderful at make-up. At one time, he played the part of a gawky hill-billy, seeking admission to a conservatory, as part of a vaudeville skit given for the benefit of a settlement music school. The audience was de-

lighted with his acting, his sense of humor and his off-key playing.

To celebrate their twenty-fifth year in America, the Heifetz family gave a large party. Fun-loving Jascha acted the part of Paganini. Outfitted in a cap and dress, he sat in a cradle and played a Paganini Caprice in a thin, childish tone, throwing his listeners into gales of laughter.

We made a special appointment with Heifetz to see him in New York, the day after one of his concerts. We sat and chatted with him before we talked about technical matters.

"I'm sure people have traveled from all over the world, so that they may bring their children to play for you?"

"Yes, naturally," was Heifetz's reply. "Although I am very busy, I like to put aside some time to hear and encourage talented children. Unfortunately, it is often a discouragement. In early

Heifetz about 1940. The artist spends quite a bit of time practicing trills. He considers the trill studies of Carl Flesch to be particularly valuable, including those that are to be practiced without the bow.

Jascha Heifetz feels strongly about the importance of scales. "A student should spend more than half his practice time on scales in all rhythms and bowings, and in all forms of double stops."

youth, it is clear whether the student should study music as a life-long quest, or whether he should study it for its cultural benefit."

"What method do you use to determine just how much talent a child possesses? We realize that you cannot take the time to hear each youngster play through a number of things."

"Hearing a variety of pieces is totally unnecessary," Heifetz interposed. "I hear them play a three-octave, or a four-octave scale. Now, just what do I learn? From this performance, I learn a great deal. I judge the finger action, the shifting, the string change, intonation. If the scale pleases me, I will hear something else."

"It is usually possible to determine a player's temperament by the style and energy with which he plays the scale, in separate bows, or in slurred notes," we offered.

"Mr. Heifetz, do you feel that the scale is the most important phase of violin technic?"

"I most certainly do," he responded. "The foundation is the scale. It includes the soundness of each position, and the coordination between the two hands. The scales should be practiced in three and four-octaves—minor, melodic, harmonic, and arpeggios. Of course, I should also like to stress the chromatic scales. Then also, there are the scales in all types of double stops, in thirds, sixths, octaves, tenths and fingered octaves, in major and in the two minors.

"The two scales are all alike in any language, or in any method, so the two stand-bys like the Hrimaly and the Schradieck are fine. So you see," he reiterated, "how much work and how much time can be put in on scales alone."

"Mr. Heifetz," I asked, "how much time would you expect a talented student to work on all these types of scales?"

"I earnestly mean this," he replied, "I would have him practice about three-fourths of the time on scales, and with it I would incorporate the other various weaknesses he may have. If his tone is weak, he could improve that through the medium of scales and long bows. If any particular bowing worries him, that certainly could be easily improved."

"If he had thirty minutes to practice," I persisted, "how would you have him divide it?"

"I have devoted much thought to the vibrato, but always with the conviction that it is part of each individual personality. Students can improve their vibrato if they become sensitive and susceptible to beautiful vibratos performed by others."

"If I had a half-hour's time to practice, I would work for twenty minutes on scales in various forms, and on trills. The next ten minutes I would work on pieces, but then I would choose the difficult passages only. Once your fingers are in shape, and your right hand is in good form, you can do the pieces as well as your technic and temperament will allow."

"In America," he observed, "most of the pupils seem concerto-conscious. I almost feel that the tendency today is to try to reach artistic status before one is ready, and without the proper background. You and I know this is an absolutely incorrect attitude. The technical structure will eventually crumble."

Heifetz feels that we cannot overestimate the importance of the trill. His own extraordinary technic is sufficient evidence that he has concentrated on the trill with each finger, and in various positions. On two occasions, back stage before a concert, I have listened to him work on trill exercises. Although this did not surprise me, it was evident how much good he obtained from this exercise; the tonic effect it had on his left hand was apparent.

I have watched Heifetz closely, as he trilled with various fingers. From these sessions, I have made some observations which I feel violinists should consider. The wrist position Heifetz chooses varies with different fingers when he trills in the first position. Although this may be an individual matter, it could prove helpful for others to experiment with. The decided difference of the wrist position that he employs while trilling with the first or the third finger is a good example of this matter.

I have also observed that the height of finger also varies between the higher and lower positions.

I believe it would be good for string players to experiment with the different finger pressures. One artist has told me that his trill improved immediately when he lightened the pressure with the finger which was doing the actual trilling.

"Do you have any original special studies for the trill?"

"Well," he replied, "perhaps the best studies for the trill and those I use myself are written by Carl Flesch, and are used without the bow. There may be others, but these certainly produce the results that I am after."

Jascha Heifetz in a thoughtful mood, in casual clothes. He walks a good deal, loves the beach and the beautiful wooded places near his home in California.

"Do you have any comments to make concerning the vibrato?"

"You know," he answered, "I have devoted much thought to the vibrato, but always with the conviction that it is a part of each individual's musical personality, something that one is born with, which comes more or less naturally, expressing one's temperament, whether warm, in overindulgence, or cold, in generally abstaining from its employment.

"From my own experience, I will say that players, both in the formative stage as well as those who are well advanced, unconsciously improve their vibrato if they are sensitive and susceptible to good example found in contact with other performers.

"I remember the case of an extremely talented young violinist whose vibrato was distressingly slow. He found difficulty following the suggestions of his teacher (one of international fame) to speed it up by lessening the width of the finger oscillations. Since he was a member of a string orchestra, I suggested that he sit next to a violinist who used a very fast vibrato. Through that propinquity, he was able to attain speed."

It was possible for me to observe the Heifetz vibrato technic closely during numerous occasions when I acted as page-turner for his accompanist. Being keenly interested, I made mental notes, a few of which follow:

On long notes, Heifetz varies the speed of his vibrato. There is a slight change of the finger angle for each speed. Those who are intent on improving their vibrato might experiment along these lines.

Thumb position is an important part of technic. I carefully watched Heifetz's left thumb. It is possible that much of his left-hand facility comes because his thumb is extremely relaxed and highly sensitive. It seems that his thumb almost has a mind of its own, always anticipating the next shift! The majority of the time his thumb is behind the first finger, close to the nut, when he is playing in the first position—approximately opposite the first finger placed at A flat on the G string. At other moments, when poised for a shift to a higher position, the thumb assumes a forward position, opposite the first finger. The placement would be as if at A natural on the G string.

I also noted that he holds the bow with the stick in the second joint of the index finger. Occasionally, he permits the stick to come down even further. He told me that, generally speaking, it should be held in the second joint. This depends, of course, on the length of the fingers and, becomes an individual matter with each player.

Heifetz declared: "I believe people are a little overzealous in observing certain rules—one position according to another. People ask me what method and style I use in bowing. I really haven't any idea! I really never have been able to find out what the so-called 'Auer-method' is, even though I studied with him."

While we were discussing the subject of smooth bow change, he said, "Sometimes I wonder at the tendency of violinists to isolate the wrist so much. When changing strokes at the frog, you should have the feeling that the bow is a continuation of your arm, and part of the wrist. Just as the violin, on the other hand, is a continuation of the other arm. It should be the same as a gun or a rod—it should become part of the arm. When the arm and the bow oppose each other, it then is an awkward pull and you find yourself struggling."

I know violinists will enjoy what Heifetz has to say about the staccato bowing. "I think violinists can practice the staccato for a long time slowly, and still find it difficult to perform quickly. This stroke should be practiced slowly for only a short length of time. Then it should be practiced at full speed. It should be practiced quickly almost at once without the fingers.

"No," he reiterated, "it will not help your speed to practice it slowly. This stroke has nothing to do with the wrist. The wrist has to be kept out of the picture. It is a stiff-arm stroke exclusively, and the wrist becomes part of the arm. Just put the bow down on the string, stiffen the arm, and go at full speed. Control will come later. In many cases it will help if the little finger remains on the bow, as on the up-stroke the little finger acts as a stabilizer."

"What about the little finger on the down-bow staccato?" I asked him.

"Well, in most cases, for the performance of the down-bow staccato, we lower the arm, and in most cases it is best for the little

finger to come off the bow. For the down-bow stroke, the stabilizing effect of the little finger is not required. This freedom of the little finger is also permitted in the sautillé stroke."

"What material would you use to teach the staccato bowing?"

"Certainly we do not require any study books for it," he replied. "There are many interesting passages in the works of

Heifetz, 1970. "When one changes from one bow to another at the frog the player should have the feeling that the bow is a continuation of the arm and part of wrist."

Wieniawski, which make valuable exercises for the development of this stroke."

Mr. Heifetz has added considerably to the repertoire for the violin and piano. The published list of his transcriptions makes this

Heifetz in 1965, listening to a student in a master class at the University of California. The artist enjoys teaching.

apparent. He has maintained a high standard of musicianship that is evident when one analyzes his skill in transcribing. Just examine the originals first!

While discussing this with him, during one of our visits, he commented, "I have been told that the piano parts are very difficult, but I feel that I cannot make them any easier and still maintain my ideals. Even the violin parts in many cases are very difficult, yet I feel that rather than lower their artistic value I would see violinists strive to attain the technic to play them."

An excellent pianist, Heifetz devotes a good deal of time to the piano parts of his transcriptions. In one summer he examined five hundred Scarlatti sonatinas for piano. A few months later he had chosen twelve to transcribe for violin and piano.

"What a magnificent thing it would be," he said wistfully, "if

I could add a few more concertos to my repertoire. But I console myself by working on my own transcriptions during the summer and during as much spare time as I have in the winter." He uses much constructive energy, making his programs well-rounded, interesting and even startling. He has a strong desire to add something new each season.

His repertoire is, of course, vast and varied and his memory unfailing. I asked which concertos he thought were overplayed. He answered crisply that all the good ones were. "But," he added, "I would like to hear more of the Bruch D minor and the Wieniawski Concerto No. 1, the Conus Concerto and the Spohr No. 8, as well as Bruch's Scotch Fantasy."

When I asked him how many concertos he has memorized and is ready to play at a moment's notice, he said, "I guess most of the important ones." We started to itemize them, then the conversation drifted to other things. Every few minutes he would return to it and say, "but of course, I play etc., etc." The following is an alphabetical list.

Bach in A minor and E major
Beethoven
Bruch in G minor, D minor and the Scotch Fantasy
Chausson
Conus
Elgar
Ernst
Glazounow
Goldmark
Korngold
Lalo Symphonie Espagnole
Mendelssohn
Mozart No. 4 and No. 5
Paganini
Prokofieff No. 1 and No. 2
Sibelius
Tschaikowsky
Vieuxtemps No. 4 and No. 5
Walton
Wieniawski No. 1 and No. 2

"Of these concertos I often like to do the Goldmark with piano accompaniment. As for the Walton, I introduced it in this country. It was dedicated to me, as you know, I am very fond of it.

"And about the sonatas, I suppose I can say the same. I play most of the important ones. As for the six Bach sonatas unaccompanied, I love them all. Their value even as technical studies is unlimited, and they should be used more by the advanced violinist. The world will never tire of them."

We discussed chamber music and he revealed that between concert tours he spends quite a bit of time playing chamber music, "for real pleasure—like a bus-man's holiday," he laughed. "But seriously, when we talk of chamber music, how necessary that there be real communication between violinist and pianist! How important! There must be a subordination of each player to the serious music before him, and a fusion of both players into one musical personality, into one eloquent voice!"

Jascha Heifetz's prodigious technic has become enhanced through the years. Rounded by penetration, heightened by perceptiveness, great by natural endowment, his work has become, with living, nobler still!

Louis Kaufman

The amount of new works Louis Kaufman has introduced is impressive. Long before we met him or heard him play, we were especially interested in his concert programs. He has always been a staunch supporter of the music of contemporary composers, both American and European.

"I always have been on the watch for new works," he told us. "Many of them are sent to me to examine, and when I hear of anything interesting, I seek it out. For example, when I was doing some recording with Rudolf Firkusny the pianist, we chatted about contemporary music and discussed Martinu's work. He told me he recently had introduced a few of Martinu's piano works. Also, that the composer had some works for violin which were unknown. Of course," he smiled, "that was all I needed to know. As soon as I arrived in New York," Kaufman recalled, "I visited the composer. After studying them, I gave one of these fine works, Concerto da Camera for violin, strings, tympani and piano, its first performance in America—at New York City in 1949, and in France at Paris in 1950.

"All contemporary work is interesting to me," Kaufman continued earnestly, "and for some of it, indeed, I have great admiration!"

"What are the qualities that you search for in contemporary music, particularly by American composers?" I asked.

"Well," he answered, "I like American music especially that has a tremendous amount of verve. I admire composers who handle the American rhythms in a strong and fascinating manner."

"The list of contemporary works that you have introduced is

unusual," I said, "and your interpretative approach is as interesting."

"With modern music, there is opportunity to do something in the way of a creative job with interpretation. Of course," Kaufman added, "I mean new music. Contemporary music that is new to a performer—it is then possible for him to create his own stylistic tradition."

"Naturally, it would be incorrect to the aesthetic feeling of our contemporary music to play it in the same manner of the past," remarked Sada.

"I feel that way even about recent composers like Debussy, Brahms, Tschaikowsky," Kaufman added.

"The complex organization of our present civilization creates a need for a new type of music and a fresh interpretative approach," I put in.

"Definitely!" the artist asserted. "We cannot interpret our contemporary composers with the same innocence as the earlier composers like Vivaldi, Corelli and others. There must be a real difference! This 'by rote of fingers' approach is, of course, completely false to the composers of other epochs, to their style and their music.

"I broke many of the 'book rules' on violin playing in the 'American Album' I recorded with Annette at the piano," revealed Kaufman with a smile, "and I did things which violated the standards of traditional approach. Yes, I felt that with much of this contemporary material one could not keep its vitality through a merely correct violinistic attitude.

"In our music today," expatiated Mr. Kaufman, "we are expressing the very nature of our present-day existence. We have to reflect the things about us. Even down-to-earth elements of the time we live in—our jazzbands, our hill-billy style, our night club cafés, and our little gospel choir down south somewhere. Settings like these must exist in the interpretation of our contemporary music!

"I greatly admired the late Elsie Houston," he added, "who sang Brazilian folk songs in a remarkably unique manner. From a vocal viewpoint she did many things which were outrageous. It

Louis Kaufman, December 1950. Mr. Kaufman devotes much time to modern music, especially American music by composers who handle the rhythms in a strong, fascinating manner.

was perfectly right, though, for what she was trying to express. She shouted and yelled and sang quarter tones but there was an expressiveness about her singing which stamped her as a great artist. Yes, I believe that a truly fine musician must be something of a character-actor, musically. The really fine interpreter should play his music to the best of his ability, in the appropriate style of the epoch and composer."

Mr. Kaufman is an intense, yet very expressive person, precise in manner, compellingly earnest, we noted as he paused. Then he continued. "I feel that the artist should also establish the hair-breadth differences between Schumann and Brahms, as between Debussy and Ravel. All these shades give stylistic nuances to the art of interpretation.

"Young musicians should approach more deeply the various epochs of music. I would even say that some should practice an hour a day less and devote that hour to learning the history, as well as the related arts, of the period. They should frequently visit museums. They should study the ideas of the philosophers of that period as well as the philosophy of the composer. All this will deepen their understanding of the work they are doing, the composition they are re-creating."

We visited with Louis and Annette Kaufman many times, and observed the many interests they have absorbed through their world travels. Their ideas about modern painting, ancient and modern sculpture, and their vivid comments on the various countries from varied aspects intrigued us.

They possess a splendid collection of modern American and French painting, as well as a collection of ancient pre-Columbian and Indo-Chinese sculpture that ranges from five hundred to two thousands years old. Mr. Kaufman divulged, "I believe that I am the only violinist-member of the American Archeological Society."

Kaufman prefaced his discussion on technic with the following advice. "Whatever new trends there may be in our approach to the problems of violin technic, youngsters should never neglect the basic study material. Once successfully gone through, it is not necessary to practice on technic more than a few minutes a day."

"The demands of repertoire on the young player are so numerous," I said.

He agreed. "There are etudes which are not very well known, perhaps, which are wonderful for style and for elegance. Kneisel taught a series of etudes by DeBeriot that have much value. Then, there are others by Vieuxtemps and by Petri—a German violinist of the 1890s. There is an extraordinary set of etudes by Sauret and a famous set of enormously difficult ones by Ondricek (Czech). The Ernst etudes are real finger-breakers! And one should use, as etudes, interesting passages from the standard and modern repertoire, after studying the traditional apprentice material. I remember Kneisel warning me as a youngster to 'think about your hands! If they are slightly strained, stop!' He always cau-

tioned his pupils not to strain their hands on anything that required excessive stretching."

"Mr. Kaufman, from my experience judging violinists at contests, I feel that it is not the lack of basic training that is at fault, but the lack of knowing how to apply the principles they have learned to their regular practice."

"I don't think it wise to do difficult passages without learning the secret of warming up the fingers and making them as flexible as possible," Kaufman said. "Sometimes a few scales played slowly with arpeggios, then four octave scales, will be enough to warm up well. Slow practicing," he pointed out, "is important, not alone for the purpose of intonation, but because it gives such a fine opportunity to analyze everything else. Unfortunately," he decried, "many players practice for the pleasure of hearing themselves play, and not with the idea of analysis."

We asked him to enlarge on this.

"Broadly, I mean that analysis should take in the technical viewpoint, the tonal viewpoint and the stylistic viewpoint. These three have to be balanced. Of course, they are related. Violinists must interrelate these various problems.

"A specific example is just fingerings. Correct fingerings are not enough if they are merely the most efficient, technically. One should ask, do they give the right expression for the phrase, and is it suited to the style of the composer?"

"That, of course, would require extensive research."

"Of course. Now, shifting is not just going from one position to another. Each shift has to be treated intelligently. Shifts have great significance in relation to the interpretation of a melody. Each shift should be microscopically analyzed to determine how fast or slow it should be made in order to suit the musical sense of the phrase. Shifts are not to be studied only from the standpoint of speed. There is another element—the force of the shift.

"Melodic or singing phrases," he advised, "are also to be microscopically analyzed to attain the correct type of vibrato for each note, and to determine the various intensities of the shifts. Certain notes, of course, demand faster vibrato than others.

"It is unfortunate that youngsters are not taught to be just as

analytical of singing passages as of technical ones. It would certainly produce finer musicians!

"I feel that youngsters should be taught that a melody has to be worked on just as hard as any technical passage. In this way, interpretation would become more of an exact science. By considering interpretation from this standpoint, I feel we get genuine spontaneity. Every phrase, every note, has to be subjected to technical and aesthetic scrutiny," he insisted.

"I always have been aware of the close relationship between the vocal art and string playing, and always have felt that string players should scrupulously analyze the art of the great singers. I feel that the voice is the supreme instrument, the king and queen of all instruments, and that the great music of the masters should be approached from a vocal standpoint, rather than an instrumental. The closer one is vocal in the interpretation of a work, the closer one is to the true line of interpretation. One soon begins to feel that a simple melody may be played with profound thought.

"Let me be more specific about tone production. Sometimes I feel that a stiffly correct position of the left hand is not always desirable in lyric passages for phrases which require singing tone. The best part of the finger for tone is the fleshy part, and not always in the exact center, where one would usually play for the greatest technical efficiency. The sound must be governed by the angle of the finger on the string. Flattening the finger somewhat helps to achieve a certain type of tonal beauty."

Entering into a fascinating discussion of violins, Mr. Kaufman stated, "It always has seemed incomprehensible to me that such a great and noble art as violin making is so often said to have died with the Cremonese makers. My years of practical experience plus a great deal of serious observation, has taught me that the art of violin making is far from dead.

"I have played and admired the tonal qualities and excellent workmanship found in instruments by many contemporary makers. I would rather play on a fine modern violin—by modern, I mean produced within the last half century—than many of the older instruments which have been abused by accident and through the wear of time, and now remain sad caricatures of their original

selves. Even if they are genuine works of the great old masters, their tone and response are hardly what their makers originally built into them.

"Certain types have lost favor with public performers. For example, today no concert virtuoso I know uses a violin made by Maggini, Stainer (even Amatis are very rarely used), to mention a few of the old favorites. The trend naturally continues to hold true to Stradivari with perhaps a preference toward his later works, the larger patterns of Guarnerius del Gesù, to Guadagnini and the Gagliano family. Later makers, like Storioni, Pressenda and Rocca are beginning to be taken more and more seriously by present-day violinists.

"I have long held that in our own country we have many fine contemporary makers. Italy can point with pride to some of her latter day makers, such as Bisiach, Antoniazzi, Fagnola, Scarampella, Oddone, Fiorini, Degani, Postiglione and Pedrazzini. These have produced excellent instruments well worthy of consideration for their tonal qualities. If one is patient and willing to take time and trouble to 'play them in' for a few years, and have them adjusted by reputable violin makers so they are at their best, one will have an instrument which will constantly improve.

"These instruments are only a few of the many fine contemporary output. I do feel," he conceded, "it is impossible to duplicate the sound of a fine-conditioned old Cremonese instrument, but since these inevitably will become extinct, it behooves the young violinists of the future to turn to the new classification of instruments. Modern makers, be they of Italian or other nationalities, have maintained a vital link, I feel, with the best of the great art of their illustrious forerunners.

"It is a fallacious tradition," declared Kaufman, "that concert virtuosi must own a Strad, or a del Gesù. Joachim made his earliest success on a Guadagnini. Sivori, Paganini's pupil, publicly played on a Vuillaume given to him by Paganini, a copy of his own del Gesù. Ysaye played his earliest triumphs on a Guadagnini. Kreisler started his career on an Alessandro Gagliano. Heifetz made his brilliant New York debut and his first recordings on a Tononi violin. Francescatti made his American debut on a Sanctus Seraphin.

Louis Kaufman, Sada Applebaum, Annette Kaufman and Samuel Applebaum. They have just finished listening to the Khachaturian Violin Concerto recorded by Kaufman. Note the interesting background photos of many string artists in the Applebaum home. 1949.

And Thibaud made much of his successful career with a Bergonzi."

He went on, "Capet, first violinist of the famed French String Quartet, used a modern French violin, made by Hel. Enesco has used a modern French violin. And so on!"

Louis Kaufman is loyal to contemporary composition. Together with Annette, he has presented innumerable concert programs of contemporary music. They have recorded much modern music including the fascinating "Americana" album which comprises works for violin and piano by living American composers—Copland, McBride, Still, Triggs and Holm. Its range is from spirituals, Kentucky Mountain hymns, blues, to swing and jazz.

A great many new compositions have received premiere per-

formance by Louis Kaufman. The following is a list of works played for the first time in New York by Louis Kaufman:

Second Violin Sonata—Ernest Toch;
Violin Concerto in A—Robert Russell Bennett (dedicated to Louis Kaufman—also received its radio premiere over CBS by Louis Kaufman);
Hexapoda, or Five Studies in Jitteroptera; Suite for violin and piano—Robert Russell Bennett;
Concertino de Printemps—Darius Milhaud;
Concerto de Camera, for violin and strings—Bohuslav Martinu;
Summerland—William Grant Still;
Second Violin Concerto—Leo Knipper;
Canto I—Carmargo Guarnieri;
Suite for violin and orchestra—William Grant Still (dedicated to Louis Kaufman);
Second Sonata for violin and piano—Carmargo Guarnieri;
Sonatina for violin and piano—Charles Ives;
Sonatina for violin and piano—Gail Kubik;
First violin Sonata—Frederick Delius;
Pastorela for violin and orchestra—William Grant Still;
Two Studies in the Vernacular—William Grant Still (dedicated to Louis Kaufman);
Hoe Down—Aaron Copland;
Allemande—Robert Russell Bennett;
Lament and Flight of the Fair Maid of Samarkand—Harold Triggs (dedicated to Louis Kaufman);
Aria and Toccata in Swing—Robert McBride (dedicated to Louis Kaufman);
Comment on Two Spirituals—Everett Helm (dedicated to Louis Kaufman);
Danza Brazilian (Samba)—Harold Triggs (dedicated to Louis Kaufman);
Vivaldi's Four Concerti (The Seasons) for violin and orchestra (radio premiere over CBS by Louis Kaufman).

It is certainly a distinctive tribute to his artistry that Copland, Toch, Milhaud and Bennett have collaborated with him in recordings of their own music.

Mr. Kaufman has created modern recording history by making almost fifty albums in recent years. He has recorded for the

Concert Hall Society, Capitol Classics, Telefunken, Tempo, Vox and Lyrichord Labels. During this one-man recording blitz, Kaufman recorded the entire set of 12 concerti of Antonio Vivaldi's Opus VIII. The first four concerti, entitled "The Four Seasons," was awarded the "Grand Prix du Disque 1950" in France. It was the first time that an American won this international competition. Kaufman's recording repertoire ranges from the Second Concerto of Darius Milhaud, executed with the composer conducting the Orchestra Nationale Francaise, to concerti of Khachaturian, Bach, Telemen, Saint-Saens and Vivaldi. It also included America's own Samuel Barber to sonatas and trios by Delius, Ravel, Martinu, Tschaikowsky, Resphigi, Guarnieri, Quincy Porter, Aaron Copland, Robert Russell Bennett, Hindemith, Poulenc and Schumann. The aforementioned album, "Americana" received universal praise.

"We owe a debt to the music of our contemporaries!" Kaufman spoke earnestly. "We should play the works of our own era, and not occasionally, but frequently. Our duty as musicians, as I see it, is to present this music to audiences for evaluation. Let time select the music of permanent value. First, the music must be heard!" Louis Kaufman adds logic to fervor in behalf of this cause.

"The music should be selected," he exhorts, "with the same care and taste, and should be given the same preparation and finesse which we give to any standard work in the repertory.

"Why not," he urges, "begin a program with a new work and conclude it with a classical one? That is, if the arrangement is consistent with the musical balance of the entire program? Most programs start with the classics, go on to the romantics, and then patronizingly toss in a modern work at the end!"

There is an undeviating seriousness about this artist.

Born in Portland, Oregon, Louis Kaufman traveled during his early years to Rumania with his family. It was there that the five-year-old showed his first musical interest, and received his first violin lessons. Upon returning to Portland, studies were resumed with local instructors, including a teacher who was a former student of Ysaye. Louis came to New York to study with Franz

Kneisel at the age of thirteen, at the Institute of Musical Art, from which he graduated with honors. He won the Loeb Award of one thousand dollars in 1927, and the next year the Naumberg Award. That same season, the youthful artist made his successful debut at Town Hall. Subsequently, he toured America and Europe as soloist. Later he allied himself to the motion picture music field, giving of his artistry unstintingly through this far-reaching medium.

The year 1946 brought a unique citation from the *Musical Courier* for "the best instrumental solo in film music for that year." Kaufman was selected by a national balloting. The music was Erich Korngold's score for "Of Human Bondage."

Louis Kaufman has made a contribution to the music of the past as well as to modern music. While on tour in Europe during 1949, he became engrossed in the search for the scores of eight "lost" violin concertos of Antonio Vivaldi, the 17th century composer. The "lost" eight are part of a group of twelve that comprise Vivaldi's Opus VIII. The first four concertos, which are known as "The Four Seasons," were recorded by Kaufman for the Concert Hall Society. This prizewinning recording was the catalyst that inspired the search that led him through Paris, Milan, Turin, Venice and Amsterdam. Kaufman finally located the parts for the remaining eight concerti in five precious old volumes in the Royal Conservatory Library in Brussels.

Upon his return to the United States, he discovered that this was not the only edition available. (There are only about five copies of this rare edition in existence.) None of the other copies was known to the European authorities whom Kaufman consulted. Much appreciation for the rediscovery of the concerti was lauded on Kaufman by the European authorities. A completed score has now been formulated using the lost parts. Six of the eight "lost" concerti were presented by Kaufman to American audiences at the first Vivaldi Festival in America. The performance was held at Town Hall in New York City on April 25 and May 9, 1950 under the auspices of the Town Hall Music Committee.

The Paris concert on October 21, 1950 was the culmination of this exciting musical treasure hunt. The entire Opus VIII was

presented at the Salle Gaveau under the sponsorship of Editions Amphion. The twelve concerti were played in three groups of four, with two intermissions. The measure of the success of the first public performance of all twelve concerti was a twelve-minute ovation which necessitated Kaufman's replaying the last movement of the 12th concerto. This was followed by yet another ovation until the theatre lights were turned out. The entire concert was recorded by the French National radio and broadcast on January 1, 1951.

Louis Kaufman's tours here and in Europe have established him as a scholarly, and yet always refreshing, interpreter of the works presented on his programs. He has recorded many of them for permanence and is always alert for new works to add to his repertoire. His violin, a J. B. Gaudagnini 1775, has a tone that is known to countless auditors.

Annette Kaufman, an excellent musician in her own right, travels with her husband on his tours. She possesses a warm personality, radiating energy and devoted subservience to the idealistic aims of her spouse. As his piano accompanist, her collaboration is entirely on a plane compatible with his artistic eminence.

Fritz Kreisler

Fritz Kreisler revealed a great deal about himself in the first few minutes of our conversation. In response to our request that he discuss the technical aspects of playing a violin, he replied,

"I would rather not talk technically. There is so much that I feel, so much I should like to say, that I welcome this opportunity to express it. There are so many wonderful violinists who will discuss the art from the scientific standpoint, that I should like to talk about violin playing from the human standpoint.

"I am happy," he said, "when I see how many youngsters study music today. Yet there is much that is wrong. I lament the fact that too much emphasis is being placed on physical repetition in practice, and not enough on mental control. Muscular technic is not a matter of muscular development alone, but of mental application.

"As for me, I have very often memorized a piece of music, in some instances an important concerto, while traveling on the train. I have often played works with very little preliminary practice. Many people are capable of doing this if they thus develop their minds from early youth. And if in later life they rid themselves of fear and of self-consciousness."

Kreisler went on:—

"And when I memorize, it is as if I engraved the music on a disc in my mind. Once engraved, that disc will reproduce its record for years. Perhaps the record will get a bit dusty or blurred. In that case I take it out and clean it, and put it back again to be used when I like."

He enlarged upon this by saying: "It is like aiming a pistol. You

take aim, you cock the pistol, you put your finger on the trigger. A slight pressure of the finger and the shot is fired. And the same should apply to technic on an instrument. You think before, and not merely as, or after, you fire the note. Your muscle is prepared, the physical conception is perfectly clear in your mind, a slight flash of will power and your effect is achieved. But to rely on muscular habit, which so many do in technic," he added ruefully, "is indeed fatal. A little fatigue, a little nervousness, a muscle bewildered and unable to direct itself, and where are you?"

He reflected upon what he had been saying and then reiterated his earlier statement about the relationship of mental technic to muscular development, in one sentence. ". . . For technic is truly a matter of the brain."

He rose from his chair, stood majestically, and recounted to us his remarkable experience which so clearly was the practical reality, for him, of his belief in that statement. What he said was:

"I never dreamed that the time would come when I would have to be put to the most severe test of my belief." Then, "you know of the accident that I had a few years ago, when I was hit by an automobile and lay unconscious for days. Even the doctors were uncertain as to what would happen when I regained consciousness. I was so near death . . .

"Then the day came when I was to play. I took my violin in my hands for the first time. My wife was so worried! I looked at my fingers. They were stiff. They hadn't been used. But my desire was so intense and I told myself, these are fingers. These are my slaves. I am the general. I order them to play, and I will them to action." His face shone with wonderful feeling.

"You know," he said, "they played!"

"We have always wondered about your practicing on and in between tours, Mr. Kreisler, and would like you to tell us how you arrange your practice while on tour and how much time you devote to practice between tours?"

"Frankly, I am the last person to be asked that," he answered. "I never practice. In the accepted sense of the term, in the formal use of the word, I have never practiced in my whole life. I practice only as I feel the need. I believe that everything is in the brain.

Fritz Kreisler

You think of a passage and you know exactly how you want it. It is like the soldier—he doesn't practice before a battle.

"These," he held them up, "are fingers. Nothing. All you have to do is put them in hot water and they are pliable and warm. The great men I knew practiced very little. They thought and thought. Ysaye played more beautifully than any one and yet," whimsically, "he let many notes fall on the floor. He thought only of the greatness.

"How sad it is that in these days the emphasis is on how many hours one practices. When the Elgar concerto was dedicated to me, I never put a finger on the fingerboard. Then, I saw a passage I thought I could improve, and spent six hours on it."

Kreisler made his point when he recounted an experience with another artist. He began saying, "Long ago I met Kubelik one afternoon. He was worried and excited. He said to me, 'Can't you help me? I have a concert tonight and my fingers are all *bleeding*. I have practiced for twelve hours.' And I asked him, 'Why did you?' When he played that night, it was technically a perfect performance, but yet it was blank!"

It is well-known that Kreisler had a great love for children and that he went out of his way to further the talented young, wherever he could. On one particular occasion he was asked to make the New Jersey Griffith Music Foundation's annual Young Artist Award. The award that year was made to our son, who was then ten years old. Kreisler spent a long period of time talking with Michael. His advice to him, which was most memorable and said with much feeling, was, "Have your comrades. Grow to manhood with stamina and courage!" He then turned to us. "He has a most sensitive face. I can see much poetry in it. But there are pitfalls. I shall tell you a story to explain what I mean. Come, let us sit down.

"Some time ago," he said to us, "I went to the New York Philharmonic concert. Heifetz was playing the Mendelssohn Concerto. His tone was beautiful. In every way it was a matured performance. My wife was at my side. We both were delighted with it. Behind us sat a woman with a boy and from their excited bits of conversation I could see the boy was a violinist.

"When the performance was over, the woman exclaimed, 'wasn't that wonderful!' But the boy replied, 'Oh, I can play it faster!' " Kreisler shook his head gravely. "From this episode what can we learn? We learn that there certainly is something drastically wrong with the attitude of the aspiring artist. We see that something is lacking in the development of a noble attitude toward the art. That boy's senseless attitude makes maturity almost impossible." Then: "This experience made much of an impression on me, and I kept thinking about it for days—does technical speed mean so much?

"I always have felt that children should be brought into contact with fine music as early as possible because taste is molded when we are young. When we are older we are most comfortable in the surroundings we became accustomed to in early years. Since music builds character and fortifies against adversity in later life, it is most essential that young folks grow up with it through the years.

"Getting back to Michael, let me repeat that technical proficiency is not the object in the development of the great art of music. Speed can never long remain a goal of music. Though it is very attractive, people will get away from it again.

"And let him know Nature, let him go to Nature, to learn that the most wonderful song in the world is the song of the forest!"

Kreisler found replenishment in a few hours in the woods. He did not turn to his fine old books, his paintings, not even his violin to recoup his calm after stress. It was in Nature that Kreisler reclaimed his strength. Kreisler then turned the conversation to his violin.

"Do you know what the violin means to me? A musician has to play. If I were punished, not lauded for playing, if I were not paid, not appreciated, even then I should have to play my violin. I would brave punishment to play, just as some men brave punishment for their religion." He recalled the old days in Paris when leading musicians would gather together between concerts, to play for their own pleasure. "So many times I met with Ysaye, Thibaud, Enesco and others to play chamber music together; not poker or tennis or drinking, but music!" he said with considerable feeling.

"For a musician's hobby is his art. In this he is blessed!" There was a tender look in his eyes when he then declared, " 'I play, therefore I am' To that I cling!"

Kreisler lived a long and full life, well into his late eighties. In addition to his devotion to his career as a musician, he pursued that of a physician, renouncing music in 1889. Methodically he applied himself to scientific study and it was ten years before he again took his violin in hand to make a magnificent second debut in 1899. However, Kreisler's life had been almost totally dedicated to music.

As we can see, he veered away from his musical career, though music for him meant also excellence in playing the 'cello, viola, piano and guitar, and in composing. He could readily put brush and paint to canvas. He could, and did, write in seven languages and was a collector of rare manuscripts and primitive paintings as well as a collector of fine violins. These were his many pursuits, his careers and his interests which must have contributed to the qualities that combine to define Kreisler the man, who, though he subjected himself to rigorous discipline in so many areas, emanated qualities of gentleness and simplicity, humility and unpedantic tolerance. There was an aura of spirituality which flowed from him, which must somehow be attributed to his occupations and his avocations.

And so it was easy to forget the rest of the world whenever and wherever one was talking to Fritz Kreisler. There was an occasion once, before a concert, when we were with him, engaged in a very interesting conversation, which we continued during the intermission. There he stayed and talked with us, though the lights had already been dimmed for his return to the platform. As his pianist shuffled the pages of his music, Kreisler carried on the conversation in which he was completely absorbed, not even noticing that the lights had to be brightened again. It was not until the pianist finally pleadingly brought this to our attention that Kreisler, gently prodded by us, started walking, still talking, to the stage entrance, whereupon the signal for the lights to be dimmed was given again. When he finally stepped out onto the stage to play he was once again the artist Kreisler, holding his violin in his inimitable, regal manner.

Kreisler was strongly attached to his friends and consistently loyal to his associates. His good friend Carl Lamson was his accompanist throughout his long career as a concert violinist. There was a time when I was witness to the depth of feeling he had for his friends. On the day of the funeral of Franz Kneisel, one of his boyhood friends, Mr. Kreisler and the then ailing Louis Svecenski, famed violist of the Kneisel Quartet, were two of Kneisel's pallbearers. I was assisting Svecenski up the stairs when Kreisler came over to us, tears streaming unashamedly down his face. He was still crying when they came out carrying the coffin.

The Kreisler home provided an atmosphere most favorable for young Fritz's growth as a musician. His father, a physician, was a fine cellist; his brother Hugo an excellent one. Hugo spent many years, until his death, as a concert performer. The chief chemist of Vienna and the Vienna Chief of Police both counted their evenings of chamber music among the best evenings of their week. Yet, this musical home, certainly not unique in the town of Vienna, where music flourished, was the home where the six-year-old genius had boldly asked if he too might play!

However, Mr. Kreisler, like most small boys, recalled that he had found many subterfuges to escape the kind of tedious practice that was, and still remains for many, the accepted path to virtuosity, with its emphasis on the continual application of practice of finger development and bow technic. Yet, his use of the mental technic he employed must have more than compensated for his lack of conventional practice, for he made amazing progress.

Fritz made his first public appearance in Vienna, his birthplace, at the age of seven. Then, he was accepted, young as he was, at the Vienna Conservatory (where the entrance age had always been fourteen) and became the pupil of Hellemsberger. He was only ten when he went off to the Conservatory in Paris to study under Massart. His disconcerted instructor's doubts were thoroughly allayed when two years later, at the age of only twelve, Kreisler *won* the Premier Grand Prix de Rome at the Conservatory, in competition against forty contenders for the prize, all much older than he.

It was then in 1888 that he returned to Vienna to plan a concert

tour with the eminent pianist Moritz Rosenthal. Kreisler and Rosenthal decided to travel to America, where both were enthusiastically received. It was not until 1890 that Kreisler made his second trip to America. His return to the concert platform here, after a ten-year absence, during which he had renounced his musical career for medicine and served as a soldier, was nothing short of momentous.

Once again audiences were captivated by the Kreisler tone, the Kreisler style, and the forceful personality to which they responded; the elegance, finesse and full-range of emotion; the experience of pure joy in listening to the genius.

Kreisler's playing was always a memorable experience. Sada had occasion to lunch with Margaret Primrose, the mother of William Primrose, soon after she had arrived from London, where she had recently returned from the Edinburgh Festival. We talked of the artists and it seemed almost an inevitability that Fritz Kreisler's name should be evoked as Mrs. Primrose reminisced.

"I can remember, once in Blackpool, I went to hear Fritz Kreisler play. Oh, that was about thirty years ago. It was the first time I heard Kreisler. We waited for him, and then he walked out on the platform. And I turned to my husband, as I settled myself comfortably in my seat, and said to him, 'You know, I'm going to enjoy this very much. I know I'm going to enjoy his playing!' "

"Do you think, Mrs. Primrose, that you could describe what it was that prompted this assurance?" Sada asked.

"Oh," she replied in her sprightly way, "I liked the way he looked! The way he walked out, the way he held his violin, the way he stood! I knew at once I was going to hear beautiful playing. And I was right—it was beautiful!"

Years ago, we heard Kreisler play the Tschaikowsky Concerto, as he had edited it himself. We found many of his changes extremely interesting and felt compelled to discuss the concerto with him. He explained:

"What I really did, was just to edit it in such a manner that it would be, in my opinion, more practicable for performance. You know that this concerto is a lovely work and it is like all the other

Twelve-year old Michael Tree, Mrs. Parker O. Griffith, patroness of the arts, and Fritz Kreisler. The artist had just awarded a citation to Michael for violinistic achievement. "I always have felt that children should be brought into contact with fine music early; taste is moulded when they are young." Taken in 1946.

works written by Tschaikowsky, rich in melodic invention. In the original state the first movement is practically without form and lacking in logical development, so my first object, in order to make it more musically intelligible, was to give it more architectural design.

"In the first place I cut out part of the tutti, which I think is very tedious. As far as the interlude is concerned, there seemed no logical way of revising it, so I left it intact, although it consists of little but technical variations of the theme. I did, however, alter the last few bars.

"As for the cadenza, we are permitted much freedom as far as additions and deletions are concerned, and so I kept about two-thirds of the original which I retained as an unaccompanied cadenza, but elaborated it in such a way as to give it a semblance of development. With the revisions I have made, the cadenza now goes directly into the second theme. I regret that I had to omit a very charming episode of eight bars, but it had no relation to the concerto itself, and I felt justified. The remainder of the first movement is practically the same except for a number of minor changes in the instrumentation."

"You did make some changes in the second movement, did you not?" I asked.

"Yes, I did. This movement is an excellent one, with the exception of another tedious tutti which does little but try to go from one key to another in a rather laborious way. It shifts from G major to D major, which is an easy modulation, but because it is so simple Tschaikowsky apparently made a great effort to prevent it from appearing so. This produces an artificial ending to the movement. So I cut some of the tutti away and utilized two chords to lead directly into the third movement. My object was to do away with that unpleasant transition passage with its roundabout modulation."

It is accepted that every violinist make one or two cuts in the last movement of the Tschaikowsky Concerto, and of his own editing of that movement Kreisler told us, "I have made a few small cuts and minor changes in the instrumentation. What I especially did not like in this movement was its abrupt ending.

After elaborately working up to a sharp climax, it suddenly ends nowhere.

"Quite a few years ago, I had given a performance of the concerto, and after the concert I met the composer Cesar Cui who was a friend of Tschaikowsky's and we talked it over. He was very excited. 'Did you know that Tschaikowsky had written quite a different ending to this concerto? It's hard to believe, but do you know that the only reason it isn't used is that some of his friends told him that it resembled too closely the ending of another famous concerto? I know definitely that Tschaikowsky set to work to compose a new ending, but was very dissatisfied with all his efforts. Finally, in despair, he threw up his hands and let the concerto go without an ending.' "

"This," I remarked, "is a very interesting bit of information."

"Yes, it is interesting, and while I have never been able to confirm this story, circumstantial evidence points to its being true. I know that Leopold Auer had never heard of the alleged first ending."

During the time that I studied the work with Auer (I told Kreisler), although he had told me many little interesting anecdotes about himself in relation to Tschaikowsky's editing of the work, he never had mentioned that "alleged first ending."

Mr. Kreisler summed up his views about his interpretation by saying, "I do not think my revised version disturbs the original work. There are pages and pages which remain unaltered. I did it more for my own use than for any other reason."

Kreisler himself did a considerable amount of composing, comprising not only some of the most popular pieces of violin music, characteristically stately, ingenuous, and intellectual; but piano music, chamber music, charming light opera, and works for orchestra. He also made arrangements of many of his own works for other instruments, which included the most beloved Schön Rosmarin, Liebesfreud, Caprice Viennois, and Liebeslied. Other musicians made arrangements of his works, too, but he never permitted the pieces arranged by others to be sold without his approval.

Kreisler augmented his own compositions and arrangements by

arranging and transcribing numerous works of the seventeenth and eighteenth century by Corelli, Tartini, Paganini, Poldini, Paderewski, Schumann, Granados and others. His repertory itself contained practically everything written for the violin after the seventeenth century that is considered to be of value.

Certainly Kreisler, through his own compositions, made an invaluable and unique contribution to violin literature, which surely must have come from his exceptional awareness of the instrument itself and his innate gift for lyricism.

Fritz Kreisler, the violinist, was also highly accomplished as a pianist. Well over fifty years ago it was recorded that Kreisler, when once engaged to play the Mendelssohn Violin Concerto with a London Orchestra, arrived, after traveling all night in order to be in time for the rehearsal, without his violin. One can imagine the reaction of the conductor and the members of the orchestra, then the consequent amazement of both when Kreisler sat down at the piano and asked them to proceed with the rehearsal of the entire work, indicating orchestration for the evening performance so clearly, that the violinist and orchestra performed the concerto complementing each other flawlessly.

Kreisler, though an earnest student of many fine teachers, had no taste for teaching, himself. Approached by numerous aspiring violinists for tutelage he tactfully avoided taking students.

The proverbial exception to the rule was unearthed, as it were, in a conversation with a mutual friend when after Kreisler had categorically stated that he had never taught in his life, surprised his friend by saying, "did I say 'never'? But yes, I certainly have taught. I don't want it believed that I did not make at least one serious attempt at teaching. I tried hard!" he exclaimed half jocularly. "I had one pupil, only one, many years ago. She came from Philadelphia. She wasn't very good when she started with me, and though I really don't like to admit it," and his eyes lit with a twinkle, "she was much worse when I discontinued my efforts to teach her!"

Kreisler yielded to his inclination for fine violins by acquiring many choice instruments in his career. Some of them he kept for short periods, sometimes exchanging them, sometimes simply

selling them, while others he retained for extended lengths of time.

The story of the violins which Kreisler owned is in itself an interesting one, dating back to his first: the toy fiddle which was a gift to him when he was four years old. He made such serious attempts to play revealing then his potential, that his father was prompted to invest in a violin of good quality and to engage an instructor.

When Kreisler was admitted to the Vienna Conservatory, his friends furnished him with an excellent violin made by Thir of Vienna, which was the violin he played when he won the gold medal. His friends then endowed him with a three-quarter size Amati which he used in Paris until he received the fine French Gand & Bernadel. From the time that Charles François Gand inaugurated the custom at "Luthier du Conservatoire," a Gand & Bernadel violin had been given to the winner of the Grand Prix de Rome, with the winner's name inscribed in gold lettering on its ribs.

After spending four years studying in Rome, as the winner of the Grand Prix de Rome, Kreisler's father favored him with a violin made by Grancino. For the next eight years, Kreisler played this as his solo instrument until another friend made him a presentation of an admirable Gagliano. When Kreisler and the eminent pianist Moritz Rosenthal made their first American tour in 1889, it was the Gagliano with which he enthralled his audiences. This same instrument was the one which he played for about sixteen years, from the time he returned to his musical career after the ten years in which he had laid music aside to pursue medicine and soldiering, until approximately 1905, when an exquisite Guarneri del Gesù, made in 1737, was procured from Hart in London. The Guarneri remained in Kreisler's possession until 1917 and was then bought by an American amateur, who sold the violin to the Rudolph Wurlitzer Company in 1925. To our knowledge, its present whereabouts are unknown.

The fine Stradivari identified as the Greville, dated 1725, was one of the violins which Kreisler kept for only a short period.

A member of the Greville family brought this instrument from

Cremona to England early in the eighteenth century. John Betts, a London dealer, purchased it and in 1912 sold it to a Colonel Stothart. The violin was passed on from the Stothart family to George Hart and R. D. Hawley, the American collector, of Hartford, Connecticut, who bought it from Hart in 1879. Ten years later Edward D. Adams of New York became the owner of the instrument. It was in 1908 that the violin came into Kreisler's comparatively temporary possession, when he purchased it from the Adams family. In that year Kempton Adams wrote a monograph of the violin's history. The dedication was written to Kreisler and reads:

To Fritz Kreisler:

The soul of music slumbers in the shell
'Til wakened and kindled by the master spell,
And feeling hearts touch them but slightly,
Pour a thousand melodies unheard before.

Samuel Rogers—*Human Life.*

Only two years later, sometime in 1910, when Kreisler was in Chicago, the Strad was bought for the collection of Lyon & Healy by Mr. Jay C. Freeman. The latest owner of this precious violin is believed to be a music patron of prominence from the northshore of Chicago.

Still another Stradivari, of 1733, became an acquisition of Mr. Kreisler's in 1908. This violin had remained in one French family for generations, since the earliest part of the eighteenth century. Kreisler kept this one until 1934. During that year he chanced upon another Strad, the "Lord Amherst of Hackney," marked 1734. Stopping at Hill's in London, he liked it so much that he exchanged the 1733 one for it. Bronislaw Huberman bought the 1733 Strad and Kreisler kept the "Lord Amherst" for many years and then sold it, in 1946, to Wurlitzer. It did pass on to Jacques Gordon, but along with it, as part of the same transaction of the purchase of the 1733 Strad, Wurlitzer bought other violins belonging to Kreisler: a Carlo Bergonzi, which was bought by Angel Reyes, the Cuban violinist; a Petrus Guarnerius of Mantua, which is part of a private collection; and a magnificent Stradivari of 1711, the "Earl of

Plymouth," which had been acquired through Hill in 1928 and which has since been purchased by Dorothea Powers.

Kreisler enjoyed using one of his violins, a copy of an excellent Guarneri, made by J. B. Vuillame. The historic Kreisler performance of the Mendelssohn Violin Concerto with the Philharmonic, in 1946, broadcast and listened to by millions of people, was played on this Guarneri. Kreisler sporadically used another eighteenth century violin, made in London about 1720 by Daniel Parker, one of the first English violin makers to duplicate the Stradivarius violins.

Mr. Kreisler's collection of violins included, from time to time, masterpieces of less known makers, for which he had, nevertheless, a particular liking. These instruments, however the value of them may be assessed by future generations, are sure to fetch a better price by virtue of having once belonged to Fritz Kreisler.

Kreisler had his own brand of courage to which everyone in his presence responded. Shortly after that serious car accident he had in 1942, he had to keep an appointment to make a recording for RCA at their studios. The musicians were tuning up when he walked out to take up his position. As if by signal, they all ceased tuning and as one body, rose. Kreisler stopped, hesitated, seemed to want to speak. Then he did. With tears in his eyes, and a look of tenderness, he gently asked, "Gentlemen, may I have an A, please?"

Yehudi Menuhin

Yehudi Menuhin triumphed as a wonder-child, his phenomenal musical gifts unfolding more richly each year. His successful sequence of concert tours is well known to the world. In his early career he traveled everywhere with his parents and two sisters, Hephzibah and Yaltah. Hephzibah was a superb pianist and together they performed a long series of sonata programs.

Menuhin was born in New York City on April 22, 1916. In earliest childhood he revealed a positive awareness of music. The boy's musical propensity became more and more evident after the family moved to California. Because of the location of their new home they were able to arrange to bring him to Louis Persinger.

His scholarly, serious approach to music grew, as did the boy. He probed deeply into the archives, always searching for new material, and reviving old. He revived a violin concerto by Schumann and performed and brought popularity to neglected works by Enesco, Pizzetti and Lekeu.

Menuhin's research concerning the works of Bach for solo violin, gives us exemplary, authoritative interpretations. I questioned him at length about the Bach sonatas and partitas. Examination of the various editions and comparison with the original edition found in the Joachim version, places one in a position to appreciate Menuhin's analytical work.

I selected one or two phrases in each sonata, that are particularly subject to differing versions on the part of concert players. Using my pencil he proceeded to mark them, providing musically, violinistic results which bore close connection to the original.

Yehudi Menuhin, 1939. As a young man, this artist's approach to music was serious and scholarly. He was interested in examining the original editions of the works he played.

I could not resist asking him about the first eight measures of the Bach Chaconne. "Why, for the last chord of each measure of these eight bars, do you play only the top note?"

"I have given this opening a great deal of thought," he replied. "In the dotted quarters which precede each one of these chords, the entire chord is played, which immediately establishes the harmony. Once the harmony is definitely felt, we then need play only the top eighth note, to more forcefully define the rhythm."

An example of how passages are often altered by editors in revision is found in the Kreutzer sonata of Beethoven for violin and piano, in the first movement, twenty-one bars after B (Auer edition). Menuhin's reading provides new exuberance to this passage. "And what have I done?" he declares. "I take all eighth notes in separate bows, using a good solid detache above the middle. And," he points out smilingly, "it's that way in the original!"

Menuhin's miraculous bow control warrants an analysis of right arm mechanics. His manner of holding the bow accounts, to a great extent, for the distinctive beauty of his tone and his mastery of bowing. The tip of the right thumb is placed on the curved edge of the nut, so that the thumb is slightly bent. The second and third fingers are placed around the bow so that the thumb is opposite his second finger. The outer side of his first finger is placed on the bow so that the bow rests at the crease of the second joint, while the first and second joints are curved around the stick. The little finger is placed on the bow so that only the tip touches the bow.

Menuhin's right arm position is certainly higher than that of other artists. In the past, violinists played with what we now consider an old-fashioned, high-wrist, low-elbow bowing. Perhaps the use of the old style chin rest promoted this—such as the type invented by Spohr, which was placed over the top of the tail piece. With the evolution of the modern types of chin rests came the introduction of the high upper arm. Professor Auer taught that the upper arm should be held in such a manner that there would be a straight line between the elbow and the hand.

Menuhin goes a step further. He holds the bow so that the elbow is significantly higher than the hand. There is a definite inward

turn of the elbow joint of at least 45 degrees. This use of the high elbow permits him to change his bow strokes without a break in tone, a most fascinating feature of his art. He makes an almost imperceptible bow change at the nut in pianissimo, using all, or about three quarters, of the hair. His little finger firmly balances the bow, which greatly aids in this fine control.

He had very constructive remarks on the mechanics of setting-up exercises, of loosening the fingers, and vibrato. I asked: "Suppose you had no chance to practice and you were to give a recital in the evening, what would you do before the concert to get yourself in trim?"

"What I would do," he said, "would take fifteen minutes, and in that length of time I feel that I would accomplish a good deal. Here, let me show you," and he placed his fingers on the strings in the second position in the following manner: the first finger on the G string stopping the note B flat, the second finger on the D string, the note G, the third finger on A, stopping the note E, and the fourth on E, stopping the note C sharp.

"I do not press the fingers down, but leave them there on top of the strings, without pressure. With the fingers in this position, placed lightly on the string, I slide the four fingers down about a quarter tone below, and then slide the fingers up a quarter tone above. I do this to the speed of sixteenth notes in this tempo, ♩ = 66. When doing this rolling motion below and above the original notes, I make sure that the same distance between the fingers is maintained; that is, I keep the same distance between the first and second, between the second and third, and between the third and fourth fingers. After doing this for about a minute, I slide the four fingers up to about the 9th position. This means, playing B flat on the G string with the first finger, G on the D string with the second finger, E on the A string with the third finger and C sharp on the E string with the fourth finger. It is not necessary to test the notes to determine whether they are exactly in tune since they are silent studies. The object is to get the benefit of this type of physical activity in the very high positions. After doing this for about a minute, I go back and do it in the second position, and then I go back to the very high positions again. I

do this for about eight to ten minutes, then repeat the exercise, but reverse the position of my fingers in the following manner:

"I place the fingers in the second position, but with the fourth finger on the G string stopping the note E, the third finger on the D string the note A, the second finger on the A string the note D, and the first finger on the E string the note G. Then I follow the same routine, sliding the fingers below, and above.

"There is to be absolutely no finger pressure on the strings. And then we are ready for the next exercise, which should not be started until the left hand has been thoroughly rested. Place the fingers on the strings in the second position, as in the first exercise, but instead of placing the fingers lightly, press them firmly. The pressure on the strings must be firm enough so that they will not slip.

"With the fingers remaining firmly on the string, roll the tips of the fingers slightly below and above the note. As before, maintain the same distance between each finger. This forms the basis for the vibrato motion, which is the wrist and finger motion, as well as a slight passive arm motion, and in this exercise, we get both. Make sure," Menuhin cautioned, "that you get the backward motion as well as the forward motion. This must be done also in the very high positions. And here particularly, make sure that the upper arm is completely relaxed. As in the first exercise," he reminded, "we also reverse the position of the fingers."

I tried these exercises, passed them on to my students, and discussed them with a number of my colleagues. Everyone was so happy with them that I concluded they were universally beneficial for all as well as the artist himself.

Discussing the trill, Menuhin said:

"Trill exercises are good, not only for the development of rapidity of the trill, but also for independent finger action. It is important to practice the trill with one finger while the others remain down." He suggested the Kreisler cadenza to the Tartini Devil's Trill, but "make up your own trill studies, patterned on this general idea: keep the second and fourth fingers on the A string, while trilling slowly on the G string with the third finger, the first finger on G as the lower note of the trill. This idea can be

wrought into many combinations. It is especially valuable," he advised, "to have the finger go down slowly, and come up quickly.

"And in working on trill exercises of this sort, never be conscious of the actual pressing down of the other three fingers. As long as they are on the string, it is sufficient. We see that there are really two types of finger pressure, the firm pressure of the one finger doing the trill, and the light pressure of the other three fingers that are down. By using the firm pressure on all four fingers, one is apt to tense and tire, a detrimental effect which unfortunately inhibits the horizontal motion of the finger that is trilling, and hinders velocity. Concentrate the pressure only upon the finger doing the trill. With exercises of this type, strength of the fingers will come naturally and automatically. Avoid clutching the fingerboard."

I asked Menuhin to discuss the technic involved in the upper positions.

"You know," he answered thoughtfully, "it is just as easy, theoretically, to play in the higher positions as in the lower. Except, of course, for the sharper angle of the left arm. I take many passages from the lower positions and practice them in the upper. Of greater value in connection with high position work is the continual going from low to high position," he prescribed, "to develop free action from one position to the other. In my opinion, the very best manner of practicing shifts is with the octave jump. I feel it should form the basis for this type of practicing.

"This would mean," he enlarged, "shifting from A in the first position on the G string to A an octave higher; B to B; C to C, etc. Once you know the octave jumps, you can adapt yourself to other types of leaps. I feel that the octave is good because it combines the two spacings—that of the fingers in their natural position, and that of the leap.

"This octave work is very helpful if it is practiced in various fingerings, after which immediately reverse the fingers. This is just as important," Menuhin stressed, "as it insures a similar hand position in both the high and low registers.

"It would not require much imagination for a violinist to write out a series of exercises with the octave shift as a basis. The shift

might start with the first finger on the G string playing A flat in the first position, then up an octave on the G string with the first finger. After shifting back, the first finger can go up to A natural, then again an octave above, still using the first finger. Then from B flat. The progression could be chromatic, after which it could all be done diatonically in a major scale.

"This would also be very beneficial in thirds, still using the first finger, as for example, A flat on the G string, first finger shifting to the A flat an octave above, and back down, then going to C in the third position and then an octave above; then back down to the C, then going up to E flat in the fifth position, then an octave above, and so on. Exercises of this sort could be made up with the second finger, then with the third finger, and after all this is finished, it might be done on all strings. The finger pressure," he again cautioned, "should be light and the pressure of the thumb on the neck at its minimum. In shifting of this sort," he told me, "I prefer the backward position of the thumb."

Menuhin possesses an unusually fine left-hand glissando. Each note is distinctly heard, with marvelous accuracy of intonation. "Why is this so difficult for violinists?" I asked him.

"Because they fail to realize that the vibrato is the basis for this type of glissando," he replied. "Most violinists when practicing this, feel extreme tension, which prevents them from achieving their goal of a good glissando."

I watched carefully as Menuhin executed the sautille, which he seems able to do quite a bit below the middle of the bow. It therefore appears quite logical for violinists to practice the sautille not only in the middle, but also a bit below the middle and quite a bit above the middle.

Regarding setting-up exercises for the right hand he had this to say,

"This has always interested me, but I have not yet found any completely satisfactory right hand setting-up routine. However, I do this. I hold the bow firmly, and before I place it on the strings, I have developed a sort of 'throwing' motion of the wrist, which loosens up all the muscles and gives me that feeling of freedom. I object to the finger stroke exercises suggested by Carl Flesch

1969. Yehudi Menuhin: "Trill exercises are good, not only for development of rapidity of the trill, but also for independent finger action. The Kreisler cadenza of Tartini's Devil Trill is an excellent study."

because I feel that any type of motion which concentrates exclusively on the fingers is not very logical.

"In going from one bow to another, the fingers are valuable only in the sense that they straighten out the motion of the bow, thus allowing it to move up and down in one line. The fingers take up the impulse of the bow from the wrist, but this impulse is definitely from the wrist. And so any finger work apart from the wrist is without value. We might put it this way, that it is an active action of the wrist, with a passive action of the fingers. The

fingers should remain solidly on the stick. Each one has its important function.

"When I use the detaché stroke at the tip, I always leave the little finger on the stick.

Menuhin then continued by discussing the staccato bowing.

"The very basis of this stroke is the development of the martelé bowing. For right arm solidity it is wise to develop a martelé bowing at different points along the bow. Now, just as to where the staccato itself comes in," he explained, "is in the tensing of the entire arm and the pulling and contracting of the wrist. But that is not all. An important part of the stroke is the pressure of the bow on the string. To me the essential part of the staccato is the resistance of the bow, or, rather, the resistance of the bow on the string. The wrist is humped slightly to create resistance. As for the pressure on the stick, it should come largely from the wrist."

"How long do you feel the staccato should be practiced?"

"Though it is an individual matter," he replied, "I feel it should not be practiced too long at any one time. And each time, I think it should be followed immediately by something relaxing."

We spoke of the problems of practicing in general. Many artists consider formal technical practicing absolutely essential, while others don't feel the need for it. Conversation with different players revealed that they feel that more scale practice would have been beneficial in their youthful routine of study.

Menuhin remarked:

"Most of the student's practicing should be devoted to the particular difficulties of the work he is studying. It goes without saying that the point of difficulty should not be isolated, but should embrace all of the difficulties related to it. If one comes across a passage which is troublesome, then and there should come a half-hour of technic related to that difficulty.

"In connection with formal practicing of Kreutzer and similar studies, I must say," he deprecated, "that it is a mistake for pupils to think four hours of Kreutzer will develop just so much facility, and eight hours twice as much! I feel it requires as much facility to play an easy thing as a hard one. If I am not in form, I have as

much trouble with a Bach Air as any extremely difficult piece.

"Always, I have been averse to thinking in rigid terms of a half-hour or an hour of practicing. If one gets tired at the end of thirty seconds, or after thirty minutes, he should rest. Do you know what I do when I am tired? I lie right down on the floor and rest! It relaxes me completely to lie down and stretch my arms and legs to their fullest extent."

We know that Menuhin does not care to practice in a jacket,

Samuel and Sada Applebaum with Yehudi Menuhin in the artist's apartment in New York City, about 1952. Menuhin explained his series of physical exercises for relaxation of tension.

even dislikes a shirt, but will concede to a loosely fitting one. "Be as unhampered as possible," he advocates.

Menuhin has his favorite exercises to aid in relaxation. During concert intermissions he returns to his dressing room, strips to the waist, sits down, grasps the arms of his chair, and twists his body from side to side. He then stands with his feet about a foot apart, inhales, rises on his toes while reaching his arms overhead. Next he stiffly lowers his arms to between his legs, exhaling, bending his knees and touching the floor with the backs of his hands as far behind his heels as he can possibly reach. A few more routine exercises are followed by a rub-down with a liniment containing alcohol and a little wintergreen. After a few moments of quiet rest, he drinks a glass of warm milk. He is then prepared to begin the second half of the program.

"He certainly returns refreshed to the audience," I reflected as on one occasion I assisted his father in the rub-down. "It seems as though he were just beginning the evening." He had come backstage at the close of his first section completely perspired, collar wilted, blond hair wet, hanging loosely over his forehead. We helped him remove his damp shirt and undershirt, and brought him a chair.

Menuhin started to play the violin when he was four, and by the age of seven he appeared as soloist with the San Francisco Symphony Orchestra under Alfred Hertz. The Manhattan Opera House was the setting for his New York debut at nine. At age eleven, Yehudi gave his Carnegie Hall debut playing the Beethoven Concerto with the New York Symphony Orchestra under Fritz Busch.

It was to a lad of eleven that Ernest Bloch wrote to Yehudi:

"I shall show you how to study with my old friends Josquin des Pres (1445–1521), Orlando di Lasso (1521-1594), with Bach (1685–1750) and with Beethoven. They are the greatest teachers in the world of music, and I assure you that they always give the right answer—when one has learned to ask them!" At another time, Bloch said to him, "It is so good, and necessary, to have advice from different men, different schools, different points of view. It generates independence, and later *you* will emerge—

Yehudi Menuhin alone—free from all influences. I can already hear that from this marvelous record of 'Nigun'. No one would believe that it was made by a boy of twelve! It is so deep, so mature, so beautiful—we were all stirred by it. I certainly will write, when I feel in the mood, a great work for you!" Bloch's "Abodah" was composed especially for Menuhin.

We heard Menuhin play when he was twelve years old. We recall how he walked quickly across the stage, sturdy and resolute, boyishly eager. The violin was tucked under the soft young chin. Up came the bow, and for the first time we heard and were thrilled by the vibrant eloquence of his tone.

The year 1927 saw his Paris debut with the Lamoureux Symphony Orchestra, Paul Paray conducting. 1929 marked the Berlin debut, where he played in one single concert the three "B" Concertos—Bach, Beethoven and Brahms, accompanied by the Berlin Philharmonic Orchestra under Bruno Walter. Later that same year came his London debut with orchestra in Queen's Hall under Fritz Busch, and in recital in the Royal Albert Hall. Simultaneously he studied with Georges Enesco.

Yehudi Menuhin completed his first around-the-world tour in 1935; his appearances included 110 engagements in 63 cities. He then retired to his California ranch for the next two years. In September of 1937, in his twenty-first year, Yehudi Menuhin returned to the concert stage and was immediately booked up to the end of 1940–41.

The war years passed with continuous concertizing by Menuhin for the men in service. In 1942 he was flown by the British Government to play for the British soldiers; in 1944 he was selected as the first artist to give a public concert in Paris after the liberation. Toward the end of 1944 he went to Moscow to play for the Russians. It was his first appearance there as well as the first appearance of an American artist since the war.

Arturo Toscanini and Menuhin met frequently for the study of new works. Much of the young virtuoso's naturalness, even gentleness, came from his affectionate admiration of the kindly, unostentatious conductor. Menuhin does relate though that once Toscanini did display tempestuousness! It was while he, Menuhin,

Menuhin, 1969, practicing between concerts. He devotes much time and thought to the Yehudi Menuhin School at Stoke D'Abernon, Surrey, in England, for talented young players.

was playing a Mozart Concerto, a work then unknown to Toscanini, that the telephone rang. Toscanini asked to be excused; the call was from the maestro's wife and he begged her, please, not to disturb him. She promised. However, a few minutes later, the phone rang again, and for the second time the conductor appealed to his wife to desist. It rang once again! But this time Toscanini rushed to the phone, tore the instrument from the wall, (with a section of resistant cement still attached), and turned gently back to the chuckling Menuhin and said, "Caro Yehudi, now we can make music in peace. Let us go back to that glorious, wonderful Mozart Andante movement. . . ."

Menuhin emanates a sense of well-being. He is fond of riding, hiking, and loves to swim. He fills his spare time with reading. He has retained a youthful appearance and speaks with a quiet, though on occasion intense voice, and manner. His thoughts are reflected in his sensitive mouth and thoughtful eyes. When conversing, he listens attentively, meditates, and then replies with a quiet force. When speaking, he asserts a definite authority.

Yehudi Menuhin and sister Hephzibah have given numerous sonata programs. He asserts: "There is no better way to build musicianship than playing chamber music."

After more than a decade as artistic director and performing artist at the Bath Festival, Mr. Menuhin resigned in order to establish (with his friend and colleague, Ian Hunter) a new performing arts festival at Windsor. The musicians with whom he collaborated for more than a decade are now known as the Menuhin Festival Orchestra. The Windsor Festival was inaugurated in September of 1969—a series of orchestral concerts, chamber music concerts, as well as dance and opera. As The New York Times reported: "The new festival has had such a success it seems certain to become an annual event. Queen Elizabeth for the first time authorized the use for concerts of two of Windsor Castle's historic rooms: the portrait-lined Waterloo Chamber and St. George's Hall." Here, as well as outdoors, with the battlements making a romantic setting for evening concerts, Mr. Menuhin conducted as well as performed in numerous of the presentations.

It was with this same orchestra that Mr. Menuhin enjoyed an

enormous success on its first and limited tour of the eastern United States in July, 1967. At Expo '67 they performed six highly successful concerts and six were also played to capacity audiences in Philharmonic Hall, Lincoln Center. Mr. Menuhin appeared both as conductor and soloist, and distinguished guest artists included his sister, pianist Hephzibah Menuhin. The ensemble was also heard in Washington's Constitution Hall, at the Saratoga Festival of Performing Arts, at Ravinia in Chicago, at the Stratford (Ontario) Festival, at the Chautauqua Festival, the Stonybrook Festival on Long Island, and at the University of Michigan.

As the Menuhin Festival Orchestra, the ensemble again met with great success in the spring of 1971 on a U.S. tour that included New York, Washington, Boston, Minneapolis, Philadelphia, and other key cities.

Mr. Menuhin is also artistic director of another Festival of a more intimate and solely musical nature which takes place annually, since 1956, in the lovely rustic mountain church of Saanen near Gstaad in the Bernese Oberland of Switzerland. He finds ever more satisfaction in widening the musical horizon and has introduced to the public new works commissioned by or dedicated to him by Bartok, Lennox Berkeley, Bloch, Enesco, Ross Lee Finney, Oedeon Partos, Vaughan Williams, William Walton and other composers. Supplementing his recitals, orchestral engagements and the conducting of chamber music, Mr. Menuhin has also found great satisfaction recently in conducting three Mozart operas. In 1968 he recorded "The Abduction from the Seraglio" with his festival orchestra and also appeared as guest conductor of the Berlin Philharmonic and the Orchestre de la Radio et Television Francaise. In the spring of 1968 he also completed a monumental task—the recording with the Festival Orchestra of all nine Schubert symphonies.

Mr. Menuhin founded the Yehudi Menuhin School at Stoke d'Abernon, Surrey in 1963—a boarding school for young musical talent, unique of its kind outside Russia—not only because he understands the handicaps which must be faced by young artists struggling to combine scholastic and musical training, and young violinists in particular, but also because he is especially anxious to

Menuhin and Applebaum in a discussion on violin playing. Taken in London in 1970.

restore the great art of violin playing—the key to string playing.

Mr. Menuhin possesses an original, inquiring mind and a deep sympathy for human beings. He finds the ideal form of exercise in the practice of Yoga. All these various pursuits and interests are shared by his wife (formerly Diana Gould, distinguished dancer and actress) and his two boys, Gerard (who at twelve made a successful stage debut in London as the Professor in "Emil and the Detectives"), and Jeremy (whose piano debut in the Gstaad Festival at thirteen took place in 1965). By his first marriage there is his daughter Zamira and his son Krov, an airline pilot.

Among Mr. Menuhin's many activities are frequent appearances

on radio and television—playing and conducting, as well as the series "Menuhin Teaches"—six films done for the BBC-TV which have now been shown in America over the N.E.T. network. Released in America during the 1967–68 season was the one-hour long Bell Telephone Hour documentary titled "The Carnival of the Menuhins." For the BBC-TV in London he has appeared on "Menuhins at Home." In Germany and Switzerland in 1970 he was also seen in "Menuhins zu Hause," a television documentary which is being distributed all over Europe.

Mr. Menuhin has often participated in discussions of political and social significance: A discourse delivered to the Royal Institution of Great Britain—"Art and Science as Related Concepts," subsequently reprinted in German under the title "Kunst und Wissenschaft" by Insel-Verlag; his Chuter Ede lecture in London to the National Union of Teachers entitled "The New Morality"; and various talks on subjects as disparate as Indian music at Vancouver University.

There is probably no musician before the public today with such a wide range of interests at still so comparatively young an age. Nor is there a corner of the earth where his name is not known. Despite the many honors he has received and the extent of his achievements, he still remains as full of ideas and ideals as at the beginning of his remarkable career, and as keen to bring to mankind by every possible means: playing, conducting, teaching, lecturing, traveling, some of that hope and warmth that is ever present in his music.

Nathan Milstein

We met with Nathan Milstein one bright Sunday morning, awaiting him in his library. He strode in with his familiar, buoyant air, slender, lithe in movement, poised, earnest. He seated himself erectly; became an attentive listener as well as a firm and dynamic conversationalist.

We talked generally about the conditions of music in the United States. Mr. Milstein became an American citizen subsequent to his first American concert tour in 1929. He spoke proudly of his newly acquired country:

"If every American citizen could make an annual tour of his country, he would doubtless feel much the same as I do. There is an amazing unity in the country as a whole. The sense of values in Iowa is fundamentally the same as in Maine, based on an understanding of the big things in life. And I find a more cosmopolitan conscience in the children of this country than in some of the adult Europeans. Abroad, the nations are so close that they are constantly reminded of their differences in ideology, thought and custom.

"I could talk for hours about how wonderful musical conditions are here!" he declared. He pondered for a moment: "Yet, I feel that there is much need that we should develop a greater reverence for music as an art."

"It is the duty of the teacher to foster such respect," I suggested.

"Yes. Naturally. Those who teach the playing and making of music should not be content with just that. They should instill awe in the pupil respecting the subject of music itself. In Europe, in South America, or in Mexico, when a boy or girl comes back-stage after a concert, their attitude of respect is apparent. Here, I am

Milstein and Applebaum—a moment's respite from shop-talk on technic. Milstein is a fine painter—loves tennis and ping-pong. They chatted on these subjects in 1950.

afraid, there is more often a casual attitude of thoughtless breeziness. I should like," he reiterated, "more serious thought given the art itself, not necessarily to the artist. After all, the artist is only a representative of the great art, comparable, it seems to me, like a disciple with faith who speaks humbly to a priest in deference to the religion he represents.

"I should like to see teachers raise their pupils' attitude towards the recital program as a whole," Milstein offered. "Too often young students attend a recital to hear a great violinist, and lose sight of the quality of the music in listening to the artist. Subconsciously their object is to detect slight errors; yes," with a half-

amused smile, "even to count them! Again subconsciously, they compare the performance with another, and the unfortunate part is that these students themselves thereby lose a great deal of the real value of the music, for they lose communion with the artist as he plays. The originality and personality of the performer are regrettably diminished for them."

"The real fault, no doubt," I remarked, "is in the educational gap during one's formative years. Not enough stress is placed then upon the development of a proper attitude."

Milstein nodded. "There is another attitude—this is an era where emphasis is placed upon public performance at too soon an age. I knew a young violinist who complained constantly that he was not concertizing. He considered himself ready because he felt he could play technically as well as some of the older, matured artists. To him I say, 'learn to demand more from yourself musically.' He should become more self-analytical.

"When I was a youngster," he mused, "I studied with Stoliarsky for about three years. I was about seven. One thing he impressed upon his pupils was to be self-demanding. He, of course, was not a great teacher, but he stressed group work very firmly. We were with him twice a week, and eight or ten pupils would come to the lessons. We learned from each other. And before we were to do any playing in public, he would previously coach us day after day."

"I suppose you practiced most of the hours during the day?" he was asked.

"Oh yes," Milstein replied, "and as a consequence my general education took second place. As soon as I became old enough, though, I filled in the gap and did a great deal of studying."

"What would you say on the matter of practicing in a general way," I wanted to know.

"As to the amount, I should say right away that I do not practice too much, but I do practice whatever I feel I need to improve. One can over practice, do too much, like taking on overdose of aspirin! Youngsters who practice five or six hours a day are rarely actually concentrating on what they are doing. As far as technical development is concerned, two or three hours are enough.

"Practice as much as you feel you can accomplish with con-

centration. Once, when I became concerned because others around me practiced all day long, I asked Professor Auer how many hours I should practice, and he said, 'It really does not matter how long. If you practice with your fingers, no amount is enough. If you practice with your head, two hours are plenty.' "

"At what time of day? Is morning the best time?"

"Not necessarily," he replied. "Most of the time I have no inclination to practice when I arise. And in the summer," with a smile and characteristic shoulder shrug, "I get lazy."

"Suppose we discuss what to practice."

"That I consider very important. In a general way the first thing I would say is this, that a violinist should practice whatever he or she feels uncomfortable about. That means that it is important to him or her as an individual.

"It goes without saying that the important thing is to know what to practice and how. But I also would like to say that often we continue to practice certain things whereas if we vary the material we gain much more.

"For example, I remember as a youngster being occupied too much with Kreutzer and Paganini, so much that I became quite annoyed and felt the urge to get away from them. Now this may sound strange to you, but do you know what I played in their place?" He looked quizzically at us, and said, "I took up quite a few of the Chopin pieces for piano and tried to play them on the violin. You know, they are very unviolinistic and of course uncomfortable to play, but to adapt and make them sound violinistic is of great benefit to one's technic. I used some of the melodic studies. Almost any violinist can pick some that can be used on the violin."

"Would you vibrate while playing this?" we asked him.

"No. I shall give you another. Play, in the first position, the fourth finger on G string playing D♯, third on D playing G♯, second on A playing C♯ and the first on the E playing F natural. Hold that chord down for a few beats to create strain or tension, then play a chord using the four open strings to relax the hand; open G, open D, open A and open E. It may be a good plan to do these two chords in slow quarter notes."

"Wouldn't you also suggest doing them in the high positions?"

"Quite so. I would do even more than that. I would play them in each position, going to the very high ones so that the first finger is on G in the second position, then 3rd, 4th, 5th, 6th, 7th positions, and higher yet. There is also another combination of notes which is excellent for creating tension. That is the combination of fingerings which make up the fingered octaves. In the first position, play the E, first finger on the D string. In a double stop, play another E an octave higher with the third finger on the A string. Keep these two fingers down. The next double stop would be C, 2nd finger on A in the first position. Then play the C an octave above with the fourth finger on the E string. From there play F on the A string with the first finger in the fifth position. Then play the octave higher with the third finger. See that these double stops are well in tune.

"Now after that I am going to suggest another double stop. Play D with the first finger on the A string."

"That's pretty high," I remarked, "that's already the tenth position."

"That's quite all right," Milstein replied, "and with that, play the D an octave higher on the E string with the fourth finger. Another favorite group which involves a good jump is to play A in the first position on the G string (first finger on G) and to play the octave above on the D with the third finger. Then jump to F on the G string, playing this with the second finger. This would really be the fifth position.

"And with that F," he went on, "play the F an octave higher with the fourth finger on the D string. The violinist can invent many combinations on these last two double stops, as for example, the first double stop can start in the second position and then jump up, or it can start with the third position. And these can be done on all the strings."

"Variation of combinations like those that I have suggested can be invented, and they may be played slowly in quarter notes," Milstein advised, and added, "the more taxing such combinations are, the better. A few minutes devoted to this kind of work will do any violinist a great deal of good. He should, however, bear

in mind that the changes of position involved are also beneficial. It is not well enough simply to practice rapid passages, but he must work on exercises like these double stops and chords in order to develop security and strength. That," Milstein stressed, "is what these exercises will help to do. And we must remember, too, that the fingers of themselves do not possess strength—this lies beyond the fingers in the supporting muscles and tendons. The dynamo or powerhouse is in the wrist," he elucidated, "and in the forearm. And these such exercises aid to develop."

He replaced his beautiful and priceless Stradivari violin in its case.

"We note, Mr. Milstein, that you do not use a cushion, and that you do not support the violin with the shoulder."

"I not only find it unnecessary to use a cushion," he told us, "but I feel also that one does not have to lift the whole shoulder to hold the violin. I see no reason why one should support an instrument as small as the violin with the entire shoulder. In the first place, it would seem to be a waste of energy. No, I don't use a pad or cushion, nor even a handkerchief. The violin should be supported between the jaw bone and the collar bone."

There is a dash about Milstein's playing. His bow sweeps broadly; he draws it swiftly and with wonderful control. We had wished to discuss this phase of his art with him, and broaching the subject, Milstein remarked:

"It is important that as much power should be developed in the upper as well as in the lower part of the bow. The shoulder should play an important part in the equalization of the tone. It is definite that those who play the violin from the shoulder have a more even tone. Many eminent artists, such as Kreisler, Heifetz, and Szigeti, play a great deal from the shoulder, and not from the wrist. Of course," he allowed, "it is possible to play well using the wrist much of the time, and many do, but it is better to play from the shoulder. I object to so much wrist and lower forearm."

"But Mr. Milstein, what about bow change at the nut of the bow?"

He persisted, "I object to the wrist." And with an expressive movement of his hands, "As soon as the wrist starts, something

Sada Applebaum, Nathan Milstein and Samuel Applebaum, late 1950, after a busy afternoon writing. Mr. Milstein does not believe in using a shoulder pad. He also feels that one does not have to lift the whole shoulder to hold the violin.

happens. There is always that little gulp. There is," he offered, "an excellent type of control one gets when he uses a lot of arm. It is advantageous when one wishes to use small amounts of bow, when even the slightest motion of the wrist can produce quite a jar."

"But what about fast passages where you do not wish to use much bow?"

"Even then," he maintained, "most times I use very little wrist, unless I am working for a particular effect."

"Specifically," I asked, "what about the détaché passage in the second page of the Sibelius concerto?"

"No. Even there I do not use the wrist."

"What about bow control on long notes?"

"There is so much in the music which will give us that," he suggested. "I make no separate problem of it. I never recommend practicing long notes for bow control, and I have never done it myself."

Regarding silent exercises devised for the left hand, I had a feeling that Milstein employed them, I was very interested to get his reaction, and it was a surprise to me.

"Silent exercises? Why bother with them? When one spends the time—one might just as well use the bow."

A great deal has been said about the various schools of violin playing.

When we wanted his opinion, his eyes showed a twinkle. "To

Nathan Milstein, 1950, writing out an example of finger stretching exercises for development of left hand finger strength.

be frank with you, I doubt their importance. I have talked with other players on the subject, and I feel it is nonsense to make a philosophy of the various styles. We have a few great Belgian violinists, a number of Russian, French, etc., but to my mind it has just happened so. Nothing else."

We know, of course, that Milstein has played practically all of the standard concerti, and have always admired the skill and finesse with which he prepares his programs. Each season five or six different concerti are included on his tours.

Said Milstein: "There are two composers who are always represented on my programs: Bach and Paganini. As far as Bach is concerned, I do not recall that I have given a recital without some work of his being included. No other composers have written more thrillingly for the violin than Bach and Paganini. But of course Bach's music has an individual and different type of importance."

We know that Milstein has several hobbies. He is a fine painter, and his work is included in the annual Exhibition of Art by Musicians. The day of a concert he frequently paints much of the day.

"I love to paint. And I love tennis, too. When one plays correctly, from the shoulder, tennis is excellent. It is the same as bowing. One must swing from the shoulder," he counseled. "It is not so much strength that is required, as swing—the right movement."

We know he likes to play ping-pong, and he agreed. "Yes, I do love to play. It requires a keen eye, a quick hand, and instant calculation."

He does a good deal of study: philosophy, history, biography, languages. He is a fine linguist.

His hands, as all artists' hands, fascinated us. They add emphasis to his speech. His intense, energetic manner, his continental accent, his elan add charm to what he says.

We probed into the matter of genius:—"There are two requisites which must be present in a genius. First, a sensitive imagination, to interpret with feeling that which he plays. Second, physical powers which will enable him to devote years of application to

steady study, necessary to the acquisition of a perfect technic. A rare combination! Today, we have violinists who are splendid technicians, but who entirely lack the subtle gift of interpretation. On the other hand, we have artists who feel exquisite meaning in music, but who lack interpretive means because of their failure to acquire a superlative technic."

Milstein went on, "The latter come closer to possessing true genius," And, "The same is true in all the arts, as for instance, the painting of Van Gogh. His technic is faulty, yes, but every powerful brush stroke of his holds meaning! In spite of his lack, his work lives! Many painters who were perfect draftsmen have been forgotten because they lacked this genius.

"Yes, though a child is born with both of these requisites, he is not thus inevitably destined for greatness. No, early training and environment have their important role in his development. In my case, I started to play the violin not because I was drawn to it, but because my mother forced me to. She insisted upon regular daily practice. For every child, no matter how well endowed by nature, has to be very wisely guided at the start.

"Oh yes," he said, "I was attracted to music. I wanted to hear it and I wanted to make it. But I had to be forced to learn how to make it. My mother sensed my affinity for music and made me practice regularly. Only when I progressed far enough to feel the music itself in my playing did I practice willingly and eagerly."

Nathan Milstein, born December 31, 1904 in Odessa, Russia, left Russia for concertizing in many of the European cities in 1925. He spent many summers in Gstaad, a Swiss resort town; a neighbor residing there was Rachmaninoff. Milstein made a number of concert tours with pianist Vladimir Horowitz.

He made his American debut with the Philadelphia Symphony under Stokowski. The following year he was engaged to appear as soloist with the New York Philharmonic Symphony Orchestra. Concert engagements throughout the country ensued.

Olin Downs wrote of his performance with the New York Philharmonic under Bruno Walter: "He has long since been ranked as a master virtuoso. He has become, while still young, a very great artist."

Erica Morini

With Erica Morini, Maud Powell's successor had been born. The Guadagnini violin, owned by the magnificent Powell, had been bequeathed to the "next great woman violinist." It would be waiting in America for its new owner. At this time the little Morini girl stood practicing fleetly, the youthful flourish cascading from her bow.

Tours soon began. A command performance before the Emperor and family at the Royal Palace in Vienna resulted in a beautiful blond doll for the tremulous child. Soon requests from the European capitals and gifts from royalty became part of the little one's life.

Adulation flowed from musicians and critics. Sarasate bequeathed the embroidered linen handkerchief that he loved and never failed to wear in his breast pocket when he performed. It was to be presented to the "finest exponent of my Spanish dances," and was presented to Erica by the Musical Society of Madrid. The forever-treasurable memento is framed and hung in Miss Morini's music room.

In her middle teen years, Erica came to the United States for her American debut. The year was 1921, in Carnegie Hall, under Artur Bodanzky. Although the Maud Powell Guadagnini was presented to her then, the young artist retained the famous Davidoff Strad, 1727. It was a gift from her father.

Erica remained for the next two years and America loved her. Following this period she returned to Europe and stayed there for the next seven years.

After tours of Australia and the Orient she returned to the United States to make it her homeland.

Erica Morini, world traveled, world famed, artistically intense, is a most feminine person. The blend of her vivacious, pretty face, the Continental mannerisms that complement her graceful movements, and the intensity of her voice, all add up to a lot of charm.

"The years pass by you airily, Miss Morini," I said.

"Yes?" she laughed, "That's nice." And I couldn't help but think that it was deserved compensation for the many years she had poured into her heart's music.

"Miss Morini, I know you prefer tailored clothes for your private life, but what decides your choice of concert dress? I asked her. "How do you compromise between them and the glamorous requirements of the platform."

"Glitter is lovely," she conceded, "but not for the platform. Nothing to take the eye, the thought, from the music. Nothing to distract from absorption in the music. So I wear fine materials, yes, but black or subdued tones. Sometimes a lovely sash will do the trick.

"But my major thought is directed to the sleeves. Sleeveless gowns are out for the woman artist. Her arms are too well developed from practicing. Nor are flowing sleeves to be thought of. What if they caught on a flying bow! And too tight? Worse still! How could I move? So the sleeves have to be draped and planned, and then I nonchalantly forget all about them!"

I visualized Miss Morini as often I had watched her perform on the concert stage. No thought to the style of dress or sleeves then. Nothing but the brilliant pulsating music, skillfully spun by the agile figure before us.

"When you regret the bothersome sleeves and the necessary short fingernails," I probed, "what do you do to compensate? Add a beautiful bag to that collection of yours?"

"But of course, Mrs. Applebaum," she laughed. "Of course I do! And at once it eases me wonderfully!"

As we continued our talk, I watched her hands. She realized this.

"I don't do very much about my hands. Nor am I too cautious with them. Before concerts, of course, I give them the treatment of the white of an egg. That I like to do. It softens them so nicely.

Erica Morini, a most feminine person, autographed her portrait "To Samuel and Sada Applebaum, in happy remembrance of your visits!" The year was 1946.

"Otherwise, while I am careful about knives, I like to bake, even to cook, and my kitchen is not a stranger to me.

"And although a good many of the sports are not for me, I do like to climb and to take long walks. And I so love to dance. Very much."

"Dancing is her second love," interposed Felice Siracusano, her husband.

"I suppose he wants to tell you about my compliment from Pavlowa."

"And what of the time you and your partner won first prize at a charity ball?"

"Oh, that was for a Viennese waltz."

"I know she is happiest about Pavlowa. They both were touring in Australia and met at a ball, and there it was that Pavlowa told Erica what a graceful dancer she was.

"She treasures this compliment like the one the King of Afghanistan gave her for her piano playing."

"When was this?" we wanted to know.

"On board ship where both of us were passengers," she told us. "Sometimes I knew he was in the music salon, and sometimes I was unaware. I played Viennese waltzes by the hour, and he listened so quietly. But he liked them, for he gave me an exquisite antique jewel cabinet when the voyage was over. Beautiful for my collection of antiques."

Taking over the questioning, Mr. Applebaum asked, "Do you have any exercise or set of exercises you use to maintain the suppleness of your hands?"

"Yes, and let me tell them to you. This is what I do. I stretch out the fingers and let them fall first on the hollow of the hand, then on the thumb muscle, pressing firmly in each case. I repeat this slowly six times with each hand.

"This is another one. Hold up the hand and without moving any of the other fingers, bend back each finger in turn as far as it will go.

"Then this one. Bend all five fingers toward the palm so that your hand resembles a claw. Tense the fingers until they ache slightly, then relax them.

"That is for my hands. But for my body, something more pleasurable, much less of a chore. I go through my ballet routines each morning, those I learned as a child in ballet school in Vienna."

"How do you feel about the use of a shoulder pad for violinists?" questioned Mr. Applebaum.

"I have been asked by violin teachers to discuss the advisability of using the shoulder pad," she replied. "I do not care to use a

shoulder pad, and prefer to advise other violinists not to use them.

"One year, when I was soloist with the Vienna Philharmonic Orchestra, I discussed this with the violinists there and learned that many of them had changed their minds about pads, and had removed them. This surprised me very much at the time, and particularly as I saw how happy they felt about the change, how much better off they felt without the pads."

"Do you feel that the use of the shoulder pad is wrong?"

"No, I don't think I should care to answer it from the standpoint of whether it is right or wrong, because it is such an individual matter, but I do say, that I would prefer to see a violinist without it.

"And then, again, I feel that you can commune more with your instrument without a pad; that the violin becomes more part of your body without the pad. You can feel more like a singer feels. The shoulder pad breaks up physical intimacy with the instrument.

"There is something else to say in connection with the shoulder pad. Violinists who prefer a shoulder pad are inclined to grip the violin too tightly. This firm pressure on the violin is certainly unnecessary. The shoulder will, naturally, have to be lifted slightly for drastic position changes, but I certainly prefer this to improvising a cushion built to avoid doing it.

"Violinists with very tall necks may need one—however, I don't know of a violinist with a neck so tall, do you?"

"I have noticed during recitals that you keep your fingers very tight together on the bow. Would you demonstrate the bow grip you use?"

"Yes," she agreed, "I do like to keep my four fingers very tightly close to each other. I like to feel them close together. I like each finger to feel the electrical proximity of the other, an affinity that only closeness can give. Then, when I wish to play with great firmness and solidity, with the four fingers close together, I can do so more efficiently.

"Let me also point out here that I object to the bow being held in the first joint or in the second joint, but I do prefer it held between the first and second knuckles. There seems to be a peculiar rigidity when it is held in the knuckle and a very desirable flexibility when it is held between the two knuckles.

"Also, I feel that I can do more with the bow, that I never have to concern myself with tension of the right arm. Of course, the bow grip is a problem that each one has to solve individually, but we do have to lay down some sort of set rule for young players, and so I emphatically say, between the first and second knuckles," she insisted.

While listening to an artist perform, everything is done with such ease, so naturally, that it is inconceivable that those skills ever presented difficulties, or loomed as problems. Let us consider bow change.

With some artists, this topic elicits a shrug and, "Well, it just came naturally to me."

With others it is a topic that deserves a great deal of consideration and analysis. Miss Morini had this to say:

"There should be very little work for the wrist when going from one bow to another. There is another phase of the bow change that I should like to discuss for a moment.

"In piano passages particularly, I never go quite to the frog of the bow." She smiled roguishly. "Why should I? Isn't the bow long enough? Why do I have to go to the very nut of the bow, where an imperceptible bow change is practically impossible, when by a little control I can get all of the notes I want, and I can get all of the breadth that I want?

"I definitely avoid going to the frog. Frog perfection is really not necessary. There are times when I want never to enter that scratchy area. It is better to avoid entering that state of unpleasantness. Is it not so, Mr. Applebaum?

"I do, however, in going from one bow to another in piano passages near the nut, bring my bow a little bit nearer to the fingerboard. Here I can get a very smooth bow change with practically no wrist motion at all.

"To me," she continued, "the bow hand is the more interesting of the two. I feel that is it a study that is never completed. I cannot exactly say that it is because I have more confidence in my left hand, but I feel that one can constantly make progress in the technic of the right arm. And anyway, I think all the problems of the right arm are more absorbing than those of the left—they certainly are a

life study! Everything seems to depend upon it, as I see it: tone, phrasing, style!"

Miss Morini possesses an unusually fine martele stroke. An essential characteristic of this stroke is the ability to vary the degree of crispness. She does this remarkably well.

"The first two fingers of the right hand control the entire stroke. The other two fingers are really not necessary. I am not," she went on, "in agreement with theorists who advise support from the elbow or upper arm in the performance of this stroke. Certainly one cannot believe that so much physical strength is required in its performance that it is not possible to get it from the first two fingers. Why not strengthen the first two fingers?

"We will find ourselves in a position to get many minute differences in pressures if we confine all this to the first two fingers. Since there is no question about the fact that the first two fingers have enough strength to perform the martelé, it will certainly be to our advantage to avoid a more cumbersome agency.

"Then," she went on, "there is another phase of the martelé which should be considered. When playing lengthy passages with the martelé stroke, one would grow very tired using the arm. I have a great fondness," she disclosed, "for using the martelé stroke at the tip for the entire Allegro of the A minor Sonata of Bach.

"This stroke becomes *so* enchanting when vibrato is used with it. Even students should never practice the stroke without vibrato!

"While the little finger is absolutely essential in the performance of the slow spiccato," continued Miss Morini, "it is absolutely useless in all the detaché strokes above the middle of the bow. And, to be truthful, I only keep the little finger on above the middle for purely appearance's sake!

"When we use the spiccato stroke near the frog, we use the entire hand and some forearm. As we get nearer to the middle, the use of the forearm is discontinued and the hand will do it all. Slightly below the middle, and we will use a combination of fingers and hand. And at the middle, there are moments when we will use exclusively fingers.

"These subtle differences should," she advised, "be carefully felt and worked on by the ambitious pupil.

"Take a spiccato passage and play it in these different ways. You will find that you get many interesting types of variety."

"Miss Morini, let us discuss the sautillé, or as you term it, 'the fast spiccato'."

"Here again," she replied, "the first two fingers of the right hand are of importance. The other two are not. More important, I think, than discussing the actual technic of this stroke. I wish to comment on a growing tendency on the part of young violinists to play this stroke in such a way that the bow comes off the string too high. This I very much object to.

"I do not like to see a sautillé too bouncing," she cautioned. "I do not like to hear too much percussion. When we play the sautillé practically on the string, we get the desirable effect of the sautillé, with none of the 'kratz,' " and she grinned at her own apt word. "Without the scratch," she interpreted.

"What do you consider the most important aspect to be concerned about while acquiring a good riccochet stroke?" asked Mr. Applebaum.

"The most important thing, Mr. Applebaum, is to watch that the fingers of the right arm completely relax their grip on the bow after the bow has struck the string. The fingers have nothing really to do but to tighten their grip as the bow is thrown on the string, to loosen their grip after the bow has struck, and to tighten again when the stroke is to be discontinued."

"Excluding the finger grip, what would you say is the next in importance?"

"Use only the lower arm when throwing the bow on the string. It is a mistake to use the entire arm for its performance.

"I am sure that now you are going to speak to me about the staccato bowing?" she asked.

"Positively!" I replied.

"That is what every violinist likes to talk about, to learn about, and I should like to say something about it, too. The only staccato that seems to thrill everyone is the 'nervous' staccato, and, of course, I want to come back to the first two fingers. For from this source we will get practically all our pressure.

"Do you remember how as a youngster you practiced this

1953. Erica Morini: "I do use the sautille a great deal, but I do not like it too bouncing. We should play the sautille practically on the the string. Thus, we get desired effect without the scratch."

stroke? I remember practicing this with just the two fingers down and the other two fingers off the bow, and I remember concentrating on a precise pressure for each note. And I also recall that my object was to use as little bow as possible, whether I did it quickly or slowly.

"It is wise, of course, to start slowly and get gradually faster. How about the position of the elbow in relation to the arm in the performance of this stroke? The elbow position should never change. Its relationship to the rest of the arm must always remain the same. Here, perhaps, may be one of the reasons why so many have difficulty with this stroke.

"When a student doesn't master something in a short time, he naturally begins experimenting in various ways, and in the case of the staccato, fussing about with the elbow and shoulder will often prevent him from mastering the stroke.

"I advocate complete normalcy in the performance of the staccato bowing. Concentrate all the attention on the first two fingers."

"Miss Morini, would you tell us a little about how you begin your daily practicing?"

"Peculiarly enough, when I start my practicing, I concentrate on the left hand. I begin with scales, and feel that everyone should start their work with them. From there, many times I go right into fingered octaves, as I seem to get a great deal from them. After putting in quite a stretch of time on fingered octaves, my left hand is then in tip-top shape."

"Excellent advice for the advanced student. It is my experience that students do not do enough work with fingered octaves," I replied. "I do not understand this dislike for this type of exercise, but dislike it they do!"

"Yes," she said, "they are more valuable, of course, than regular octaves. Practicing octaves for any length of time with the first and fourth fingers seems to have a stiffening effect on the left hand.

"And then," she continued, "after the fingered octaves, I devote some time to the trill, stressing, of course, the little finger. I practice the trill slowly in a very percussive manner, or, let us say, in a sort of 'knocking' way, strongly throwing the finger down on the string. I do this gradually faster, still in that 'knocking' manner. I find that this helps me very much.

"Personally," she confided, "I do not bother with any stretching exercises; but, of course, that is individual with me. I just don't feel the need for them.

"For the little finger, I have a piece called 'The Waterfall," by Vecsey. It is a very lovely piece, very difficult, and a wonderful exercise for the fingers. Of course, I make it more difficult than it is. I play it in sextalets, but it certainly is marvelous. And you know," she laughed, "I haven't even a copy of it. I haven't had one for a long time, but play it from memory.

"For general trill work the Kreutzer trill studies are wonderful, and three or four of them should be played daily."

"Do you find silent finger exercises valuable?"

"No. I don't care to use these at all. I believe that one should hear what one is doing. I would not spend five minutes working on something unless I could hear it. There is so much that one can do to develop the left hand, that is audible, that I think it ridiculous to do anything inaudible."

"As a youngster you did such wonderful work, and your repertoire was so varied! Would you tell us the method you use to memorize?"

"Again that is an individual problem. Personally, I do not think that memory has anything to do with the art of interpretation. Some are so gifted in this respect that they know a piece 'by rote' long before they know it 'by music.'

"But let me offer this suggestion, and I have found it, from years of experience, to be a very helpful one. Play a piece many, many times with piano, but play it slowly. The suggestive stimuli that we get from harmonies and harmonic construction is of great aid.

"When we practice slowly, and with the piano, and when we allow a certain section of the subconscious to absorb the piano part, we find that even the modulations will be a great help in impressing the architecture of the melody on us.

"The more difficult it is to memorize a passage, the more important that it be practiced slowly."

"When you play publicly are you nervous?"

"Yes," she replied instantly. "I am a very nervous person. And of course, I am tense in public. But I don't care! Why should I care? My hand might wish to be shaky, but I do not allow it to shake. I am nervous, but I make sure that I know the work so well that the nervousness will not matter. So what is the difference if I am, or if I am not, nervous?

"Oftentimes I find that it is possible to be nervous about a particular passage. I have often feared a certain passage and have learned from experience that there is only one thing for me to do. I completely change the fingering. What happens? I have an entirely new approach to it. I know, instinctively, that in its new

fingering garb, after working on it slowly, I shall be able to check any tension regarding this particular passage.

"You know, I once told this to a famous violinist—I won't mention his name; what matters who he is? It was about a passage in the Brahms Concerto. Imagine! You know, he tried my idea. He changed the fingering. A short time later, he told me delightedly that never again did he feel any dread in connection with that passage. It worked with him, and it has always worked with me!"

"Miss Morini, I feel that you stress the works of the Classical Period in your programs. Are you concerned that audiences have become indifferent to them?"

"Yes, I do feel that way about these works. So many violinists rush madly to new works and neglect the beauties of the Classical writing. Violinists should not stay away from the classic works because they feel they lack brilliance.

"Consider the Spohr 'Gesangscene.' It certainly covers the whole gamut of technic. It has spiccato, staccato, excellent opportunity for left-hand brilliance, with marvelous opportunity for fine phrasing style.

"I am proud of the fact," she concluded, "that I play all of the Spohr concertos. I think they should be played in public much more. And I want to say the same about the Viotti No. 22 and No. 23."

Erica Morini possesses a gleaming history. Her parents named her for the tiny purple flower, the erica, that grew in the nearby forest. From infancy, her feet were set to trod on lovely paths.

A graceful little girl, she was enrolled in ballet school, where she could dance to her heart's content. About the same time, her father recognized the innate musical talent within her, and made room in his busy schedule to begin her violin lessons.

"I was the most enchanted four-year-old in Vienna,"she mused.

By the age of eight this small girl-prodigy had studied extensively; had completed the master course at the Vienna Conservatory with Anton Sevcik. She was soon to be presented as soloist with Artur Nikisch in the hallowed City of Leipzig.

Everyone was eager to hear her. Everyone was talking about the little girl-genius of the violin. She was destined to leave her mark on the string world.

Ruggiero Ricci

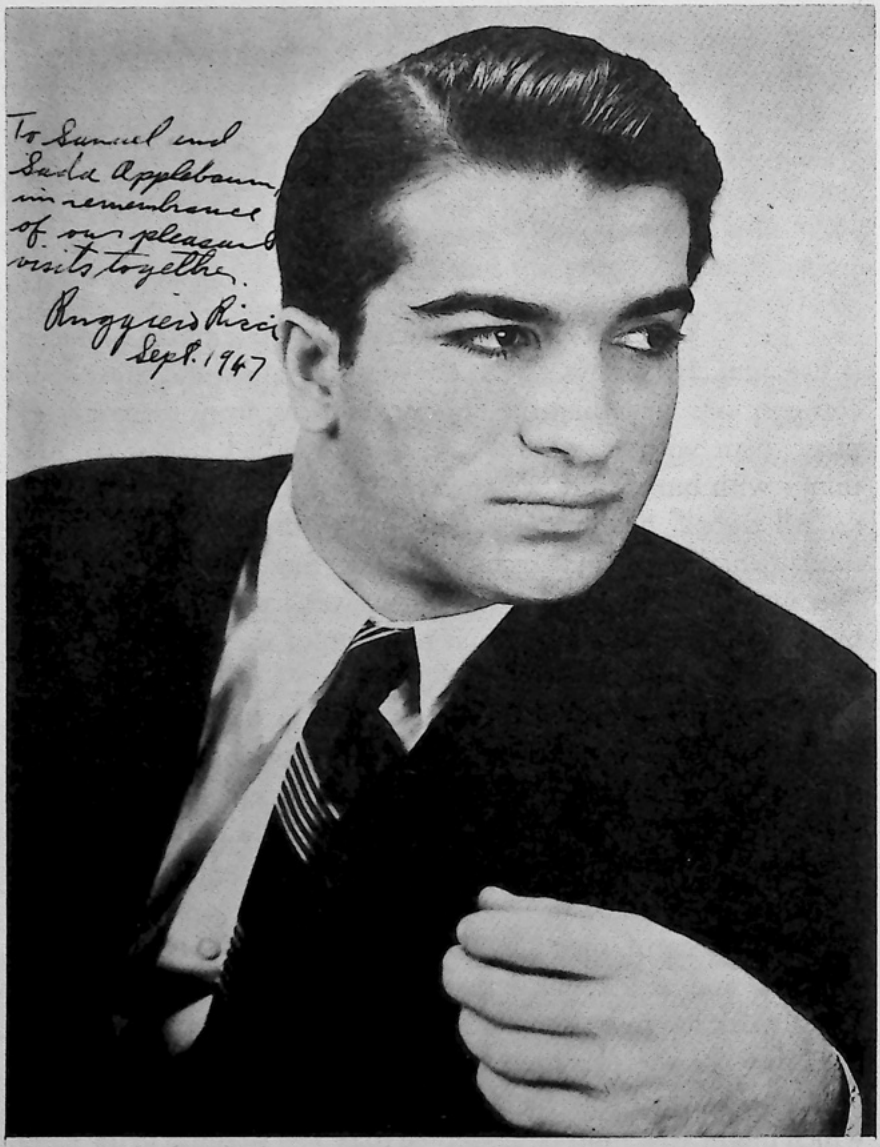
One of Ruggiero Ricci's favorite subjects, of course, is Paganini. He knows all the Paganini literature and most of his compositions, including the famous Caprices, from memory, and plays them with wonderful ease. But I wished to discuss other things with him before we talked of Paganini.

"All right!" he consented. "To begin, then, let us talk about fundamental left-hand technic. I say fundamental," he said, "because the physical strength which gives a violinist speed, flexibility, and endurance is the first requisite of the left hand. Let us analyze this strength.

"Many violinists lack physical strength in the left hand. They tire, to offer an example, after playing the Dont opus 35, No. 6, or again the Etude in G Minor, the tremolo etude, of Paganini. Playing a great many scales continuously at a good fast tempo, rhythmically even, in thirds or fingered octaves, tests their strength but must be persisted in.

"The object of such practicing," he offered, "is to develop strength, and as a result, speed and flexibility. To achieve this, much work has to be done in extensions. There should be enough flexibility for the player to extend farther above and below the position in which the hand lies at the moment. Any tightness which might arise must be attributed to lack of strength in the hand, rather than to overdevelopment of the muscles.

"Violinists like to practice everything up to a certain point, but beyond that point is when the actual value begins! When an etude begins to irk it is probably an indication of weakness, and that is just the time NOT to close the book."



Ruggiero Ricci, 1947. "To develop a good trill, we derive more value from practicing the short, fast trill than the long, slow trill."

Inevitably Ricci's remarks would turn to Paganini. "If we are to believe that Paganini played what he wrote—and I believe he did—his left hand must have been unusually developed. For example, the third variation in his 'God Save the King' is a tremelo variation, and immediately following it is a variation with left hand pizzicato. Placed in that order, such a sequence surely would not have been possible to execute with facility if he had not had strength and endurance sufficient and to spare."

"What would you prescribe as the most important aid for the development of left-hand power?" I asked him.

"My first thought," he replied, "would be the playing of numerous exercises containing short trills. They develop strength, but with elasticity."

"What do you consider to be a feasible plan for the average violinist?"

"We have to be very logical about left-hand development. The violinist should begin developing his hand from the fourth finger down to the first. Most of his time should be spent on the fourth, then on the next weakest, which is the third."

"What," I asked, "would be the best etude you could mention to accomplish this?"

"Well, the best, perhaps, would be Dont's opus 35, No. 6. I feel that a violinist cannot develop a fast trill by just practicing one trill, hammering away at it for a long time."

"You do not approve of the Sevcik trill exercises, where one trills on a note for a length of time?"

"No. I feel convinced that violinists are on the wrong track with exercises of this sort." He picked up his violin and demonstrated a short, fast trill.

"But that is practically a nervous trill," I observed.

"You should realize that this short trill I just played . . ." I interrupted by, "It certainly was remarkably fast and distinct," "That short trill," he said, "develops the hand a great deal. It does no harm, practiced within reason, allowing the hand to rest at regular intervals. But the value of long, slow trilling is questionable. I am strongly convinced that hammering the fingers down slowly never develops any speed."

His wife facetiously remarked, "Well, it develops one thing."

"What is that?"

"Patience. It develops much patience."

"Yes," Ricci laughed, "But not much more than that."

He went on, "The Kreisler cadenza to the Tartini Devil's Trill is excellent for this purpose, although I use my own exercises."

"When would you begin teaching this nervous trill to the student?"

"It is hard to tell you at just what stage to start using this trill, but no harm can possibly come from attempting it at any juncture in the student's progress. A short, nervous trill cannot strain the hand."

"I noticed that as you did this trill, you used more than just the finger—you used the entire wrist," I said.

"Exactly. It involves the hand from the beginning of the wrist up. Material like the Dont study No. 6 is more valuable for the development of this type of trill than, for instance, the Paganini Etude No. 6. The Kreutzer study in B flat major also is valuable for this type of trill," Ricci recommended, "and in a general way, I could put it like this, that we can strengthen our fingers more readily from speedy exercises than from the exercises that encourage a hammering of the finger."

I asked Ricci about the use of scales. "I presume you advocate an extensive use of scales for the ambitious violinist?"

"I practice ordinary scales a great deal," he agreed, "and often in triplets, for the development of evenness. An uneven scale technic will display shortcomings of a performer in all of the classical concerti. On the other hand, a scale played well proclaims a great deal of accomplishment. In the Mendelssohn Concerto, for example, one should be able to play the E minor scale evenly." Then he said, "I seldom hear the triplet passage in the first movement of the Mendelssohn concerto played well. The triplet passage in the entire movement suffers because of a lack of evenness.

"When I hear this, or any classical concerto, performed, I can judge at once whether the performer practices scales carefully and correctly. And I can tell at once if he possesses a good scale technic. For when a violinist does not practice scales, it is evident in everything he plays. His intonation is not clear. His half tones and whole

tones are slightly faulty. It is often difficult to distinguish between his half tones."

"What about half-steps?

"Don't you think it is a good idea to practice various exercises which develop greater care in half-steps?"

"I certainly do," Ricci said. "There are many valuable semitone studies. But a very fine plan is to practice three-octave scales, making all the shifts on the half steps. There must be something wrong with the way scales are generally practiced," he censured, "for we find that many violinists do not know the fingerboard all the way up. Place him in the second position, for instance, and he is on unfamiliar ground!"

"Before we analyze fingerings in detail, let us discuss shifting."

"A good idea," Ricci agreed. "It is hard to understand why we hear so much senseless whining when players change positions. If one wishes to make a slide, that is perfectly fine, as long as the portamento is for musical reasons. Yet we constantly hear slides which are not justified, because they are made merely for transportation. We so often hear glissandi whenever a shift is made. One would think that once a player becomes conscious of unnecessary glissandi, they would become increasingly distasteful to him. It seems to me that every time a violinist plays ten notes, he plays a glissando which is musically undesirable. The worst of it is, that violinists are too often unaware that they are making them. They become accustomed to this form of musical atrocity. It is, in my opinion, one of the worst faults of string players!

"A good check for shifting is to place the scroll of the violin against the wall and hold it there. If the violinist will play in this position it will become very obvious that it is difficult to shift smoothly without jerking the violin or making disturbance."

"Before delving into the problems of intonation and unusual fingerings, let us talk about the bow arm. What is the fundamental approach to the problems of its development? Your own is magnificent, well relaxed and poised."

Ricci said at once, "I have thought about bow arm development a good deal, and the most important thought is that the wrist should be perfectly relaxed."

"How does a player achieve this? It is a noble aim."

"Let the violinist hold his right hand straight out," he advised. "Then let him drop his wrist. From that point on, the bow position should start."

"That would make for a relaxed bow position."

"Yes. The bow position should be such that with very little effort, the player can drop the bow at a moment. The fingers should be placed on the bow so that they conform with the normal shape of the hand. The fingers should never be stiff around the bow. Any bow arm that looks stiff, is stiff."

"Now we have our bow position. What next?"

"I would then introduce the détaché in the middle third of the bow without using the wrist."

"With active action of the lower arm, and passive action of the wrist?" we questioned.

"Yes. The important thing then is to make sure that the wrist is relaxed, while the real action takes place in the lower arm. The bow has to travel in an absolutely straight line, and there must be the same strength in the up-bow as in the down-bow. The tones must be absolutely even. As this stroke gets faster and faster, less bow is used, with the wrist finally taking over completely. That, in my opinion, is the fundamental stroke."

Ruggiero Ricci is not effusive. He is, rather, a thoughtful, contemplative artist; aware of the demands of his art. Mrs. Ricci confided that she was pleased to see him so expressive with us. It was apparent that he enjoyed our discussions; he warmed up to them, and constantly picked up his instrument to demonstrate. His fleet playing, and his lustrous tone, spoke eloquently for him.

"What in your opinion, is the fundamental principle in the development of good intonation?" I questioned, as he laid his violin on the piano top, and while the purity of his tones still hovered about us.

"That isn't difficult to answer," he replied. "A note may be in tune when played by itself, but out of tune compared to another note. I think the real secret in intonation is for the violinist to cultivate the ability to listen to the overtones that the various double-stops produce.

Early 1947. Ricci demonstrating a fine point on bow technic. "One should learn to develop a fine detache in the middle third of the bow without using the wrist."

"A violinist might say, 'this double-stop sounds well in tune to me,' but if he listens to the overtone, he will change his mind about it. It is the actual overtone that determines whether the double-stop is in tune."

"Please let us have an example of just what you mean?"

"Of course. Let us take a minor third, B flat and D flat. If a violinist plays this minor third absolutely in tune, the resultant overtone would be a G flat, which would then produce a major triad. Any minor third when played in tune together with its overtone forms a major triad."

"And another example?" we urged.

"Yes. Play a major third, B flat on the A string, D natural on the E string. If this third is played in tune, the resultant overtone will be another B flat, but an octave lower."

Fall of 1946. Ricci writing out one of his favorite special studies. He often has said that Paganini applied the hand position of the guitar to the violin. Many stretches become possible in this way.

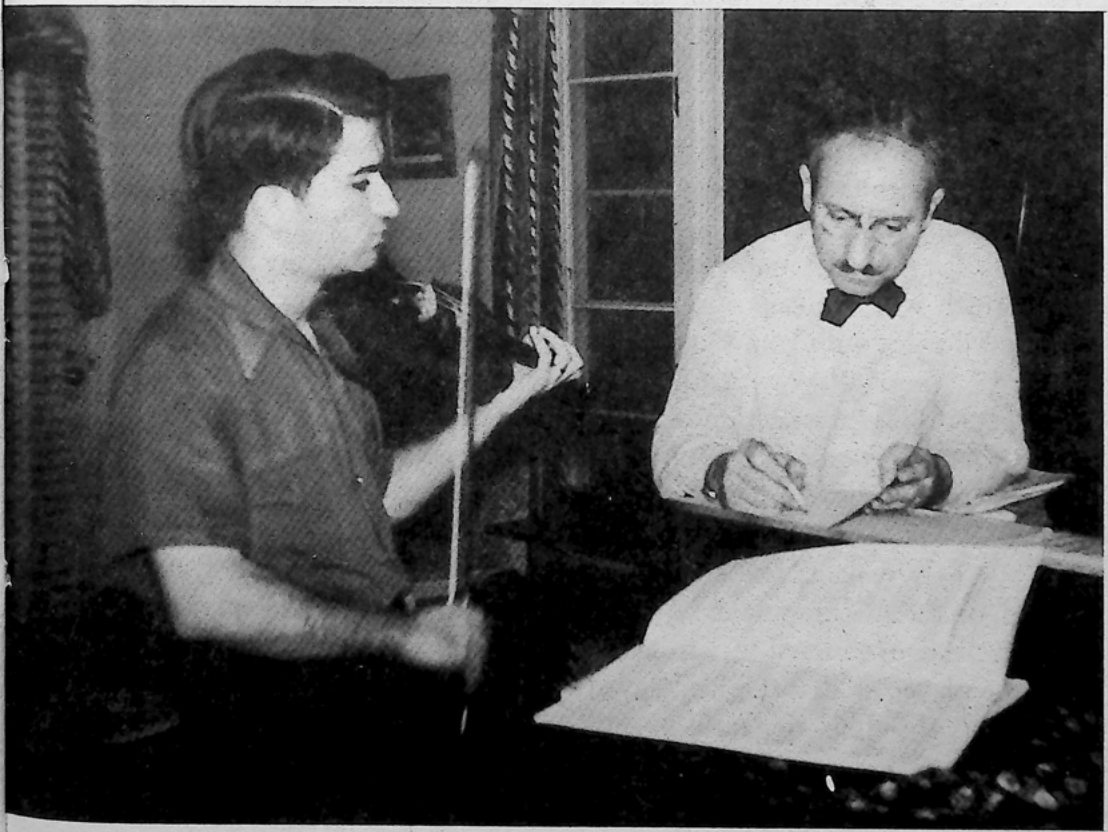
At one get-together with Ricci we chose to concentrate exclusively upon a discussion of Paganini, and I began it with the thought that had occurred to me a number of times. "Since Paganini was such a well-known guitar player, do you believe, Mr. Ricci, that many of the unusual combinations in his work are directly traceable to his guitar technic?"

"Yes, I believe so." Ricci replied. "There is no doubt in my mind that many of his uncommon technical combinations showed the influence of his guitar playing. In the first Caprice, for example, there are many chord progressions which, speaking strictly from the point of fingerings, would never have occurred to anyone unaccustomed to these changes. A violinist improvising would never fall naturally into these chords with their unusual finger combinations, but they might have seemed even commonplace to

someone who had played guitar. The first two chords where the Etude goes into D flat major are a good illustration of my point.

"In many instances, Paganini applied the hand position of the guitar to the violin, and this, in my opinion, is the only way in which many stretches can be played. To give a simple illustration, place the first finger on the first C on the D string and the fourth finger on the octave higher on the A string. Now slide the first finger all the way back to E, still holding the top C on the A string. If you cannot do it, then you are trying to stretch back in the conventional way in which most violinists stretch, by trying to drag back the hooked first finger. The only way to do it is to unbend

Fall of 1946. Ricci demonstrating the sautille bowing, which he performs slightly above the middle of the bow.



your first finger completely. Then you will not have the tip of your finger on the string, but more on the side."

"We have seen pictures of Paganini playing the four A flats with his hand in the position you describe. Don't you feel that his thumb had much to do in helping him manipulate these unorthodox combinations?"

"There is no doubt about it!" Ricci answered. "One of the contributing factors of Paganini's miraculous facility was that his thumb was always logically placed, regardless of what position the fingers were in. In making an extension such as the one in my illustration we cannot consider the hand in any one position, and the thumb must be placed on the neck wherever it falls naturally, which might be from the middle to the end of the neck.

"There is no set position for the thumb, in my opinion. It is not held necessarily opposite the first, second, third, or fourth finger, but its location is determined solely by the finger pattern. A simple illustration is to play A on the G string with the first finger; the thumb is approximately opposite the first finger. Now lay the first finger across the strings, playing A on the G string, E on the D string, B on the A string, and F-sharp on the E string. You will find the thumb has progressed well above the middle of the neck, although you are still playing A on the G string."

"Isn't it regrettable, Mr. Ricci, that violin teaching deals so much with conventional fingerings?"

"I agree with you. Our troubles lie in the unconventional, which we cannot play with ease. For this reason I think the value of repetitious practice of orthodox patterns, beyond a reasonable extent, is questionable. It is when the violinist encounters a passage which is a little different that he gets into difficulty."

"May we ask for an example, Mr. Ricci?"

"Let us take C on the D string played with the fourth finger, and E on the A string played with the second finger. This, as we know, is the conventional way to play this third. This same third may also be played so that the E is played with the second finger and the C with the third finger. It would be played in this manner in the following chord: C on the G string with the first finger, C on the D string with the third finger, E on the A string with the second

finger, and E on the E string with the fourth finger. Likewise, I could give you examples in which this, or any other third, must be played with the third and fourth fingers, or the first and fourth fingers. Whereas one would not use the first and fourth to play this simple third, still it must be used in the following chord: E on the G string with the third, C on the D string with the fourth, E on the A string with the first, and C on the E string with the second. The point I would like to make is that there are times when we must use any one of these combinations."

"One could invent a series of exercises based on these different fingerings?"

"By all means. In order to have a fully developed technic one should be able to play scales in thirds, with various fingerings. We know that the unusual fingerings will not be used very often, but one cannot lay claim to knowing the finger-board thoroughly until he is able to play these unusual fingerings well in tune and with facility.

"Let us write out a one-octave scale in thirds, for example, the C major scale starting with the C on the G string and the E on the D string. Play the entire scale on the G and D strings up and down, but using only the third finger for the lower note and the first finger for the upper note. Now practice the same scale using the fourth and second fingers."

"How about fingering in unusual manner the C major scale with different combinations?"

"Here are two other fingerings for the scale which can be practiced. Write out the same one-octave C major scale in thirds as above. Now place the following fingerings with it: $\begin{matrix} 2\,3\,2\,3\,2\,3\,2\,3 \\ 1\,1\,4\,4\,1\,1\,4\,4 \end{matrix}$. Here is another fingering, a little more extreme. Write out a two-octave scale in thirds and place these fingerings with it:

$$\begin{matrix} 2\,3\,3\,4\,4\,2\,3\,3\,4\,4\,2\,3\,3\,4\,4 \\ 1\,1\,2\,2\,3\,1\,1\,2\,2\,3\,1\,1\,2\,2\,3 \end{matrix}$$

The same fingering may be used in reverse, descending.

"You have spent many years with the Paganini Caprices! Your recordings of the Paganini works show the deep study you have made of them," I observed.

"Yes, I have studied them quite thoroughly. In mentioning Paganini, there is one more point about fingerings which comes to my mind. In passages in which extensions of any kind are used, one must consider one finger as a base. This may be *any* finger, and not necessarily the first. An example may be found in Paganini's third Caprice, the thirty-first and thirty-second measures of the Presto. There we must consider the fourth finger as the base. Similarly it may be the second or third, as the case may be."

That Ricci himself is not unyieldingly bound to convention was evidenced when he presented an unorthodox and truly amazing program at Town Hall in New York. He gave a complete recital of works for violin alone. It was a very unusual occasion for music audience and music critic, and the response to his superb artistry was enthusiastic.

A program like this gives food for thought. Violinists should explore the music written without piano. I am listing Ricci's program:

Study on a Choral	Stamitz (Kreisler)
Sonata in A minor	Bach
Sonata in E minor, opus 27, No. 4	Ysaye
Sonata, opus 31, No. 2	Hindemith
Recitativo and Scherzo-Caprice	Kreisler
Staccato Study Saltarella	Wieniawski
Two Caprices (XXII and XXIV)	Paganini

Ruggiero Ricci was born in 1920 in San Francisco, the third of seven children. The family was musical, and their father, a violinist, was quickly alert to the talent they had. Each of the children was given some musical training before first grade school days arrived.

Ruggiero's violin lessons began when he was five. The father perceived that finger-board difficulties vanished for this son. He taught and watched him for the next few months, then sent him to study under expert hands. Three years later, eight-year old Ruggiero was presented to the public.

The reviews brought the young virtuoso nation-wide notice. Soon he came to New York as soloist with the Manhattan Orches-

tra under Henry Hadley. The New York Times extolled, "A born virtuoso, and more."

There followed appearances with the Chicago Symphony, at Carnegie Hall, at the Ann Arbor and Worcester Festivals, the Minneapolis Symphony, the Cincinnati Symphony, and on through a long list.

At twelve years of age Ruggiero toured Europe to perform with the Halle Orchestra in England under Sir Hamilton Harty, the Cologne Orchestra in Paris under Paul Paray; the Budapest Symphony under Dohnanyi; the Rome Orchestra under Molinari; and the Prague Symphony under Szell.

Concertizing extensively until the outbreak of the World War II, Ricci then served in the Army Air Forces. On November 21, 1946 he presented himself before an eager Town Hall audience to render the unprecedented program of unaccompanied violin works listed above. He had matured; his art had fully ripened, and the performance set him unmistakably among the "great" of violin virtuosi.

Alexander Schneider

"Our younger players should devote a great deal more time to music of the seventeenth century," Alexander Schneider spoke with conviction. "From the standpoint of interpretation, the music of that period is a necessary preparation for the later works. But that is not all," Schneider emphasized, "the music of this period represents the fundamental basis of violin playing. I speak now," he said, "of works by Veracini, Corelli, of Tartini, Couperin and the many others. These composers have written beautiful music, very beautiful music, and it is through this wonderful music that one really learns to play well.

"Very few players are aware that Couperin wrote about twenty concertos! Of these," he added, "I am well-acquainted with three. And I regard these as works which should be used constantly on our programs."

I ventured, "Particularly the one in E major," and he replied, "I am glad you mentioned this. I agree that it is a notably fine work." He extracted a copy from his music-case and we examined it. "Yes!" he exclaimed, "what a lovely work! Here, you see we have a concerto in nine movements, a series of dances, and with such beautiful titles!" He read: "Le Charme, L'Enjouement—these are the first two."

I said, "The last four are so interesting, don't you consider them fine to be used individually as encores?"

"Yes, but I still recommend that the work should be played in its entirety, and very frequently, including the other movements," and he continued reading from the music, "Les Graces, Courante francoise, Le je ne scayguoy, La Vivacite, Sarabande, La Douceur, L'et Coetera."

Alexander Schneider, concert and recording artist, and inaugurator of the Prades Festival Series honoring Pablo Casals, enjoyed "the interesting talks on our problems of musical interpretation" with Samuel Applebaum.

"The works of Biber, what of them?" I questioned. "His Pasacaglia unaccompanied deserves more attention, don't you agree?"

"Decidedly!" was his answer. "Biber also wrote ten sonatas for violin. These are very important works. They establish a certain perfection of technic, as well as of musicianship. It is so unfortunate that our young players get so little of this early music. In our own musical age of string playing, everything, it seems, must be in the high positions to be interesting!"

"Yes, even the scales were not played during that time as we know them today."

"Of course not! The desire today to do so much in the high registers is so strong that our young people often fail to develop adequate perfection in the low positions.

"This statement will perhaps occasion surprise," he added, "I know it will, but I say that the best music is written in the first four positions. However, to play this music well, one must develop great skill in going from the first to the fourth position, and from the second to the fourth position, and from the third to the fourth position. This is a feature of shifting positions that is sadly neglected! How many students are equally adept in going from the second to the fourth and back, as from the first to the third and back?

"Still, we cannot place the blame upon the teachers and students. All one has to do is examine the fingerings in the music of this period and see how much shifting there is from the first to the third, and from the third to the fifth position. I think much harm was done." he added ruefully, "when during the 19th century the music in so many cases was poorly edited.

"And another lamentable fault exists in the editing when it comes to the glissando! So much of it is unmusical and unnecessary!" With warmth he added, "There is one man in this age to whom we should be most grateful. He has shown modern string players how to play magnificently without undue slides, and how to extend to various positions; of course, I refer to Pablo Casals."

Facing us was a large impressive picture of Pablo Casals at his cello taken recently at the Prades Festival. The room we sat in

was furnished with much evocative material to attract perusal and interest. Manuscripts, pictures, books galore were everywhere in evidence.

Schneider deplored, "What is the young violinist to do! He buys the music of these composers and exerts himself to play it as printed, despite the fact, unknown to him, that the editing is poor. Consider the Handel Sonatas for violin and piano. They contain so many places with bad phrasing and fingering that I consider it a tragedy!"

"What would you suggest as far as the phrasing of these sonatas is concerned?" I asked.

"There is only one way to approach the problem with any hope for correct rendition, and that is to sing each phrase. This will afford the player a means of understanding more closely the proper musical meaning. I aver that a string player should not study the instrument apart from the solfeggio. By this I mean actually singing every passage as it is studied. The singing should be done only in one way, through the use of the Italian syllables, do, re, mi, fa, etc. If players sang this way, we would not have so much improper sliding and bad phrasing."

"To return to the use of early music, Mr. Schneider, what suggestions would you have to stimulate interest of young people in this music?"

"Well," he replied at once, "it would be a great help, if some of the celebrated string players of the day would more often perform this magnificent literature! Surely, they must realize how much influence their selection of concert material has on young players, and if they were to set an example by frequently playing this music, their example naturally would be followed. Now, if Heifetz were to program the concerto in E major by Couperin, numerous performances would be given the work by others. And there are many other performers before the public who could do the like in this cause."

"Mr. Schneider," I asked him, "we recently talked about the practice of etudes. You spoke about using works written by great composers in their stead."

"Yes, of course. I do regret that much time is spent on so many

of the etudes which have very little if any value musically. The fascinating point is that there is so much material which is at once wonderful music and which have the same technical value. For instance, the unaccompanied solo literature for the violin. Think about many of these movements. Think about them as material for study purposes. You soon begin to realize how fine they are!"

Asked for a specific example, he cited the Presto of the G minor Sonata of Bach unaccompanied. "I could suggest the use of this and do away entirely with Kreutzer famous Second Study. Certainly, it is superior music!"

"And you would recommend that teachers use this and apply the various bowings specified in the Kreutzer study?"

"Of course! They are superb for this purpose!"

"But now, what would you say about playing this Bach movement in very slow tempo with the use of certain bowings?"

The artist replied, "You have touched on something about which I feel very keenly."

"I should like to repeat," said Mr. Schneider, "that we can do away with the famous Second Study of Kreutzer and in its place use the Presto of the G minor Sonata of Bach unaccompanied. To this, I would apply all of the necessary bowings which the violinist uses in the Kreutzer study. Movements like this Presto and similar movements are so remarkable that even if they are taken in a very slow tempo, they make good musical sense. Yes, even if you play it in slow quarter notes, and watch the dynamics, you really 'make music'!"

Asked for another example, he cited the third movement of the A major Sonata for violin and piano by Corelli, and said, "Here again is a movement which makes excellent material for every bowing, in various tempi." Then, "I would go so far as to say we can match every Kreutzer study with a Bach movement."

"But there is one suggestion I should like to make in connection with this," the artist added. "Every teacher should present the harmonic foundation, either on the piano or the violin, by playing the various chords, for the pupil must get a sense of tonality as early as possible."

I said then, "We have had some wonderful talks on Mozart and

Haydn. You have devoted years of research in performance of these works." Schneider nodded assent. It was during one of these talks with him, we recalled, that he confided this ambition to record all of the Haydn Quartets. The idea excited us. It was at this time that the Haydn Society was founded. Aware of their plans to record the important works of Haydn, we disclosed them to Mr. Schneider, and arrangements ensued for him to record them all. A number have already been released.

We entered into a discussion on Mozart. Mr. Schneider said, "I am afraid that many musicians do not realize how much maturity is required in their performance, specifically the Mozart Sonatas for violin and piano. You know, the statement has been made to me that no one under forty can play these works. One thing is definite, the player has to be musically mature, and also have living experience behind him to put into these works what they require."

"And much musical knowledge as to form and phraseology," I remarked.

"When one starts playing Mozart while young, then carefully studies the works as time goes on, the more dissatisfied he becomes with his performance."

"We know that young people play them. Have you any general instructions to give them?"

"It is impossible to perform the Mozart works well," the artist replied, "unless the player has made a study of the Mozart operas. Every passage we play in a sonata must be conceived from the operatic standpoint. The player not only must hear, but must see the operas. You know," he said, "there is one word which is very much misused in connection with Mozart, the word 'charm,' Many people think of it as denoting 'superficiality.' "

"Yet," I said, "many times it is hard to blame the young person. If we look at the piano works we find that mechanically and technically they are easily within the grasp of a small hand, and the clarity of the form makes analysis quite easy even for the moderately advanced theory student."

"Yes," he agreed, "but they do not realize that in the magnificent but transparent structure there abound so many subtleties and

so much beauty and profundity. To me, Mozart was the greatest romanticist. In his simplicity, he requires so much fantasy. Oh, we hear too many charming performances of Mozart—but they lack the tragedy, the freedom and fantasy!

"We should do away with too much impersonal charm and too much elegance! Whatever we do in Mozart's instrumental works, we must introduce the personality of the operas," declared Schneider.

"The study of his life would aid the student," I said.

"Yes, to really know Mozart, one should read his letters. Then one will know his emotional heights and depths, his joys and his sorrows."

"You speak of playing his works with greater freedom . . .?"

"That is so important," replied Schneider. "We must project with greater freedom the emotional concept of the work. And if I wish the audience to feel the dynamic power of my expression, I have to exaggerate many things. I conceive of it as being sung by a character in a Mozart opera. But I do not mean distortion," he quickly put in. "But within a musical phrase I like to feel that I am getting away from bar lines. As long as I have the whole proportion of the phrase clearly set in my mind harmonically and structurally, only then can I project it with freedom."

Alexander Schneider is one of the world's greatest ensemble players. About this subject he made a rather surprising statement: "Many players feel that in string quartet performance, when one voice plays a musical phrase, the other instrument should imitate it as nearly the same as possible from the standpoints of shift, bowing, etc. I disagree. I do not think this is important. I don't care to have another voice imitate the musical statement exactly.

"When I was younger, I felt definitely that the second announcement of a theme should be exactly like the first. As a matter of fact, I was horrified at the slightest difference in the imitation by another voice. But now I feel differently. I feel that the composers would not want their works performed in such a strait-jacket attitude!"

"Let me ask you again, Mr. Schneider, do you feel that even bowings may be changed?"

"By all means!"

"This will result in much greater freedom for young ensemble players. You realize that?"

"Yes, I do, and I firmly stick to it!" Then he said, "Let me tell you of a little experience I had with Pablo Casals. We were playing the Schubert Trio in B Flat opus 99. Well, you know how the opening of the slow movement goes: two dotted quarters in one bow with an expressive accent on each? When I came in I played it just as written, two to a bow. When Casals played the same thing he made them separate bows. But of course he put that beautiful expressive accent on each note. But I questioned him about it later. Do you know what he said to me? He said it did not make any difference. We both sang it together.

"Casals said, 'You know, I did not realize that I made the bow change. But it makes no difference. You take one bow and I take another. We musically feel the thing properly. You play it one way and I played it another way, but the phrasing is there and it really makes no difference'."

Schneider paused, and we considered what he had told us. Then he went on, "At another time I played a Brandenberg Concerto with Mr. Casals and the tempo became quite rapid. I questioned him. He said, 'if the tempo is too fast for you to breathe properly in the conception that you have of this work, please believe me, it will be just as good musically if you do it slower, and you will be much more comfortable.' "

"Would it not be fine thing if our younger players felt the influence of your statements!" I said.

"When I was a young man," recalled Schneider, "and I heard great artists play string quartets—Kreisler, Enesco, Thibaud, Casals, Alexanian and others—I would say, 'Ah, they play like prima donnas!' Now, I look back and think also it was magnificent! Perhaps," and he shrugged expressively, "not quite so much finesse in ensemble, but what musicianship! What tremendous musical messages!

"In music, that is what we want!" he declared warmly. "We want greater freedom! Suppose the ensemble suffers slightly?" he asked rhetorically. "Isn't the emotional message of much greater

importance? But naturally I do not advocate lack of discipline, no, no. But within the discipline, we want freedom!"

Then he added, "There is danger in great string quartets for them to show overwork. Their playing becomes stale, and then they should stop playing—unless, of course, the four are great musical 'giants'!"

"I want to ask you about a little point in the Bach Double Concerto in D minor which you performed with Isaac Stern at the Prades Festival. In the slow movement, in the second bar after B (Schirmer edition) the first violinist played legato on the fifth and sixth beats and on the eleventh and twelfth beats. When the second violinist played it, he made a similar statement in the eighth and ninth beats, and played portato, each note more articulated. What comment would you make on that?"

He replied, "The only thing I can say is that the answer should not always be like the statement. To me the more exact matching there is, the worse the whole performance is. With Isaac I worked very hard to match many things but we are still two different human beings! Our object was not to match the exact quality of our voices. With two men singing a duet, are there not slight differences in the quality of the vibratos? Only in a big way," and he spread his hands expressively, "only in the large understanding should there be general agreement."

Schneider reminisced about his activities with the Budapest String Quartet. "My brother asked me to join the Budapest in 1932. I was with them for twelve years," When we discussed the role of second violinist in a quartet, he said, "It is unfortunate that the second in many instances is weaker than the first. Yet, we know that a quartet cannot function well if the middle voices are not as competent as the first violin. Still, there are so few groups where the middle voices come close to the musical stature of the first violin or cello. And the second violinist really has to work harder than one might possibly think, and has to endure greater musical hardship when suddenly he comes to a solo passage. Even the others find it difficult to build well under the second violin when he is playing the solo part," Schneider pointed out.

"Do you offer any practical suggestion?" I inquired.

He considered. "I should like to say that the second violinist should appear in public each season as leader in the playing of trio, or piano quartets or even solo work in order not to lose his tonal personality."

He added, "When I resigned from the Budapest Quartet in 1944 I really had to build up my technic again. One's sound actually deteriorates playing second for so many years, and I had to build up confidence in my higher positions. I left the Budapest because there were many unusual things I wished to do which I felt were being neglected."

I said, "I consider it a remarkable achievement that you are presenting all eighty-three of the Haydn Quartet when we are accustomed to hearing only twenty!"

"Yes, it took three years for me to get back to good playing condition. As you know, I have recorded the Mozart and Handel Sonatas since then and all of the Bach Partitas and Sonatas, and I am also founder of the Albeneri Trio."

Alexander Schneider concertizes as well, with the New York Quartet, with Horszowski, pianist, Katims, violist and Miller, cellist. Mr. Schneider's recordings taken at the famous Prades Festival in France are living monuments to his musical vision and to his high musicianship. The world of music is aware of his historic contribution as inaugurator of the Festival Series honoring Pablo Casals.

Albert Spalding, late 1940. "The best way to warm up is to play slow scales in thirds and in octaves. Listen carefully to make sure that each string sounds equally clear."

Albert Spalding

Albert Spalding, Chicago born, is classified as the representative American violin virtuoso. When we met with him, it was natural to respond affectionately to this urbane, reflective and sympathetic artist.

We talked in a leisurely way, and learned from him about his childhood. He told us he was plain, wiry, and unaware of musical

promptings until he was seven years old. Suddenly, he very much wanted a violin; yet, though his mother was a fine pianist, no other member of the family could play the violin.

The family spent winters in Italy and summers in their New Jersey beach home in America. That winter, the young boy began his violin lessons with Chiti in Florence, Italy, on a half-size violin. Child and violin became warmly attached, and Albert studied hard. When the family came back to America, he studied with Buitrago in New York. Later he studied with Lefort in Paris.

Musical honors came to him early. When he was fourteen, he was graduated from the Bologna Conservatory with the highest award given to anyone since Mozart had received it. And when Albert became sixteen he gave his Paris debut, with Lefort conducting the orchestra.

"Remarkable talent" was the verdict, and soon came concert appearances in London and Vienna and then Carnegie Hall in New York with Walter Damrosch conducting the New York Symphony Society.

Tours ensued. Spalding also recorded, made transcriptions; did war work under Fiorello LaGuardia; returned to concertizing; to tennis playing, and to study of the philosophers.

During World War II, Spalding again was called for rehabilitation work in Italy, the country he knew well. Then he resumed his concertizing.

Bowings absorbed our first talk:

"As for the sautille," he said, "which some refer to as the fast spiccato and others as the natural spiccato (but it does deserve a title of its own), it should be developed a bit below the middle and a bit above the middle. For very soft passages and where we want this bowing to continue for quite a stretch, it is better performed above the middle of the bow. This tires the arm less, and produces a soft, velvet quality.

"As for the riccochet, I want to make one suggestion. Use the flat of the hair when striking the string. Grip the bow firmly at the moment it strikes the string. Follow this with an immediate relaxation as the remaining notes are played."

"Many violinists," I said, "have questioned me about the staccato

bowing. They feel that this is the all-important violin bowing. A good many teachers seem to lessen its importance, while others tend to overemphasize it.

"There have been very great violinists who have not had great staccatos," he said. "As a boy, I had a very natural staccato which amazed people. For some unaccountable cause, this suddenly left me. And so, of course, the only thing I could do was to avoid pieces that required much staccato. And to start developing another staccato!

"I have always enjoyed listening to the nervous staccato, which is really nothing else than a shiver from the shoulder. It is brilliant, but very tricky. What I would like to talk to you about now is the controlled staccato. It is a wonderful stroke for classic and modern music. It should be practiced slowly at first, with the index finger producing a dig, and then an immediate release.

"As the stroke becomes faster, it becomes a tremor of the lower wrist. As it gets even faster, the tremor becomes a rigidity of the entire lower arm, with a flexible upper arm. There are two stumbling blocks in the development of a good controlled staccato, and it would be well for string players to think carefully about what I shall say.

"First, the change of string, and second, the change of position. Often, a violinist will produce a very beautiful staccato on the open strings without the use of the fingers. However, something happens to the staccato as soon as a change of string or change of position is encountered. I would strongly advise pupils to practice the staccato bowing by playing scales in broken thirds in all keys. This will give the pupil the opportunity to work with change of strings and change of positions.

"A staccato that sounds well and gives the general impression of being produced naturally and with ease, is a very good staccato."

Violinists are keenly interested in just what material to use in the morning to limber-up, to get in flexible trim.

Mr. Spalding feels that the first ten minutes of this early practice period should be spent achieving freedom from tension. This can be done by tensing the muscles and then relaxing them. He believes firmly in silent left-hand finger studies.

"Silent finger studies develop finger independence and strength. Resting a few minutes after such a group of exercises, one finds the hand very much relaxed and ready for the real practice of the day. Every violinist can invent his own set of studies. By way of suggestion, lift the first finger high from the string with a precise spring, then place it down on the string with firm finger pressure. Do this in 8th notes, in 16th, then 32nd notes, eight to sixteen to one bow.

"This should also be done with the second, third and fourth fingers. No matter which finger we work with, though, the other fingers are to remain down firmly on the strings. The fingers may then be alternated, and many variations of this work-out may be invented.

"A wonderful aid to the limbering-up work is the practicing of slow scales in octaves and in thirds. I find that these two types of double stops have a splendid effect on the hand. But the most important thing, first of all, is to give equal interest to each string that you are double-stopping.

"Another very helpful method is to take a difficult passage from a concerto, play it a few times slowly but very rhythmically. The rhythm must be very consistent, and the proportion must be preserved. Gradually play it faster, but never for a moment let there be a lessening of the rhythmic precision.

"Scales should be practiced in various rhythms and various tempi. In practicing the three-octave scales, do not adhere to any one set of fingering. Change your fingerings quite often. Relearn the entire set of scales with a different set of fingerings.

"A rather unusual, but beneficial, way to study certain scales would be as follows: Play four fingers, then go to the first finger. One can easily make variations on this principle of fingering.

"For the benefit of my readers, I shall summarize my thoughts on scale practicing.

"Three prime requisites in the practice of scales are:

a—Intonation
b—Rhythm
c—Smoothness

Speed is a secondary consideration. If you can play a scale at a moderate tempo, maintaining a high degree of the above men-

tioned qualities, you will have no difficulty in increasing its velocity to the greatest speed. But if these three essentials are neglected, all or any of them, the daily practice of scales will tend to promote defects rather than qualities.

"Fingerings should be varied; bowings should be varied. Start with the Grand Detache and run the entire gamut of legato—one octave to a bow, or two, or three, or four octaves to a bow. Then the small detache, the martele, staccato, spiccato and sautille. And rhythm should be varied, covering four notes to a beat, five notes to a beat, six notes to a beat and seven notes to a beat.

"Habit and tradition have laid emphasis on shifts to and from odd positions, 1, 3, 5, 7, 9, and so on; and the even positions of 2, 4, 6, 8 etc., have been treated like step-children. Modern trends have sought to bring these neglected positions into proper balance with the others. The development of them pays a handsome dividend."

Mr. Spalding discussed memory—and tension in public performance.

"Public performance is a revealing experience. Some players, capable ones, never seem to rid themselves of the illusion that the audience is a potential enemy who takes satisfaction in any failure of the artist to do his best. That the audience is waiting to pounce on every slip, on every missed effect. The unfortunate victims of this illusion work themselves up into a frenzy of what is known as 'stage-fright.' They are at the mercy of their own muscular reactions. And those muscular reactions produce results—unrewarding even when they are not down-right disastrous. Others, to whom public performance is an equally exciting and heightening experience, find in the audience, not an enemy, but an ally. The presence of listeners urges them to play not worse, but better than they know how.

"From that same audience can be drawn a support, a kind of prompting, a liberating rather than a paralyzing influence. Their technical resources become an army of willing and well-disciplined workers for the heart and mind that controls them. In short, these folk are meant to play publicly."

"And about memory, there are really three kinds:

A. Conscious memory—photographic realization of the printed page—accurate knowledge of the structural form of the piece and its compound parts.

B. Ear memory—association of succeeding intervals—the pattern of melodic design together with its harmonic support and development.

C. Physical or muscular memory—instinctive memory, unconscious and undependable, although at times it has its uses. It can serve as a bridge to span the gap produced by a 'blind spot' caused by some unexpected incident, a sudden noise, disturbance in the audience, unavoidable cough or sneeze, the thousand and one things that conspire to distract from concentration. Where the dependable memories go dead, where they draw a blank, memory C plays its part. It stands guard and holds the line until re-inforced by A and B. Of course, if all three memories vanish at one time and the same time, it is just too bad!"

I have found it stimulating to discuss violin repertoire with the artists. Mr. Spalding's views are illuminating.

"Compared to the piano, the violin literature is very poor. But standing on its own, it is remarkably rich. Performers, however, do not make enough use of this wealth. Many beautiful things are neglected. Let us take the Spohr Concerto No. 8, for example. After a great many works are forgotten, this one will still live! When one sees a masterpiece in roccoco architecture, it is to be cherished. I daresay," added Spalding warmly, "that if we had Brahms at this table now, he would express great admiration for this Spohr work.

"The Viotti 22nd concerto is another masterpiece. Though it is not quite so interesting as the Spohr, its beautiful symphonic orchestral part is fascinating to the extreme.

"Among the concerti too often neglected, I would like to add the following: The Joachim Hungarian Concerto, Bruch's Scotch Fantasy, the Lalo F minor, and the Vieuxtemps 5th in A minor. Vieuxtemps himself was particularly fond of this. It is the most poetic of all his concertos.

"Of the Bach six unaccompanied works, three of which are

partitas and three of which we will call sonatas, we find that only two or three are done often enough. The other three are neglected. It may seem odd to say this, but I really enjoy listening to the Bach unaccompanied Suites for 'cello rather than the works for the violin. There is a reason for this. While the 'cello works have less interest than the violin, they have a more solid foundation, in that they have more bass figures that are more rhythmically played. That gives the basic charm. The 'cello and the bass are like cornerstones to rhythm. The violin, which is more truly melodic and arabesque, is very apt to lose the impulse of rhythm, which underlies everything.

"Violinists must remember that when they are to play any one of the Bach unaccompanied works, the rhythm should be going on inside their minds long before they put the bow on the string to play the first note.

"The violinist must be somewhat of a conductor, with a dynamic focus within himself. If there is any feeling of indecision, it sets up an immediate maladjustment in the listener. For instance, the Prelude to the 6th Sonata that starts right after the first down beat. The performer must set the ethereal wave two or three measures before the opening."

Mr. Spalding's programs were always highly interesting and very well-balanced. Regarding this, he went on to say, "I do not disregard the taste of audiences. On the contrary, I regard it highly. And with this in mind I try to fashion a program that will give pleasure to music lovers. For a recital program I prefer to feature the sonata rather than the concerto unless a concerto is particularly requested. Concertos when played with a piano accompaniment suffer great loss of effect by the absence of the orchestral coloring. And, in the majority of cases, the piano reductions are both incompetently and clumsily made. Of course, to feature a sonata requires that your accompanist should be a first-rate pianist. He shares equal honors with the concert-giver if the performance is a good one. But the result is rewarding to both player and listener. The role of Othello does not lose in lustre because that of Iago is so brilliant, does it?

"Concertos which can, on occasion, be included in recital pro-

grams with a minimum loss of their values, because the piano reductions are musical and well made are:

"Mozart—4 concertos;
Bach—2 concertos;
Bruch—2 concertos;
Saint-Saens—B minor;
Lalo—Spanish Symphony;
Glazounov—A minor;
Dohnany—D minor (and perhaps, Mendelssohn);
Vieuxtemps—D minor and A minor;
Wieniawski—D minor."

I feel that it would be of benefit to concert-players, particularly young ones, to know more about Mr. Spalding's repertoire, so I asked him to list his concertos and sonatas, and a few miscellaneous works:

Concertos:

Bach—A minor, E major, G minor, D minor (for two violins);
Corelli—Concerto Grosso No. 8;
Vivaldi—A minor, G major;
Haydn—C major;
Mozart—G major, D major, A major, E flat major; Sinfonia Concertante for violin and viola;
Beethoven—D major, Triple Concerto for piano, violin and cello;
Brahms—D major, Double concerto for violin and cello;
Mendelssohn—E minor;
Bruch—G minor, D minor, Scotch Fantasy;
Dvorak—A minor;
Spohr—No. 8 Gesangscene;
Sibelius—D minor;
Joachim—Hungarian Concerto;
Paganini—D major;
Saint-Saens—B minor;
Tschaikowsky—D major;
Lalo—Spanish Symphony;
Elgar—B minor (first performances of this work in America, New York, Boston, Chicago, Philadelphia, in 1911);
Dohnany—D minor (first performances of this work in America, New York, Boston, Chicago, Brooklyn, St. Louis, Los Angeles);

Respighi—Concerto Gregoriano (first performances of this work in Paris, France, Boston, New York, Philadelphia, Cleveland, Brooklyn, St. Louis, Los Angeles);
Szymanowski—2nd Concerto (first performances in Boston, New York, Brooklyn, Cleveland);
Wieniawski—D minor;
Vieuxtemps—D minor No. 4, A minor No. 5;
Glazounov—A minor;
Samuel Barber—G minor (World first performance in Philadelphia, then first performances in New York, Cleveland, Washington, Baltimore, San Francisco);
Fred Jacobi—E minor (World first performance in Chicago, then first performance in New York);
La Violette—World first performance in Chicago;
John Powell—Concerto.

Sonatas:

"The inexhaustible literature of the Golden Age in Italy, when Corelli, Vivaldi, Geminiani, Tartini, and many others were penning pages for the youngest child of the Italian Rennaissance, the Cremona violin, form a keystone for any player's repertoire. My hat is off to them even while I commit the indignity of telescoping them into one short sentence.

Bach—6 Sonatas for piano and violin;
Bach—6 Unaccompanied Sonatas (3 Partitas and 3 Sonatas);
Bach—G major Sonata (recently found in Eisenach);
Handel—6 Sonatas;
Beethoven—10 Sonatas;
Mozart—16 of the 18 Sonatas published by Peters;
Schumann—2 Sonatas;
Schubert—Fantasy Op. 159, in C major;
Schubert—3 Sonatinas;
Franck—Sonata in A major;
Faure—Sonata in A major;
Debussy—Sonata in G minor;
Enesco—Sonata in F minor;
Saint-Saens—Sonata in D minor;
Reger—Sonata in F sharp minor;
Reger—Sonata for violin alone in A minor;

J. A. Carpenter—Sonata in G major;
John Powell—Sonata;
etc., etc.

Concert Pieces of Importance

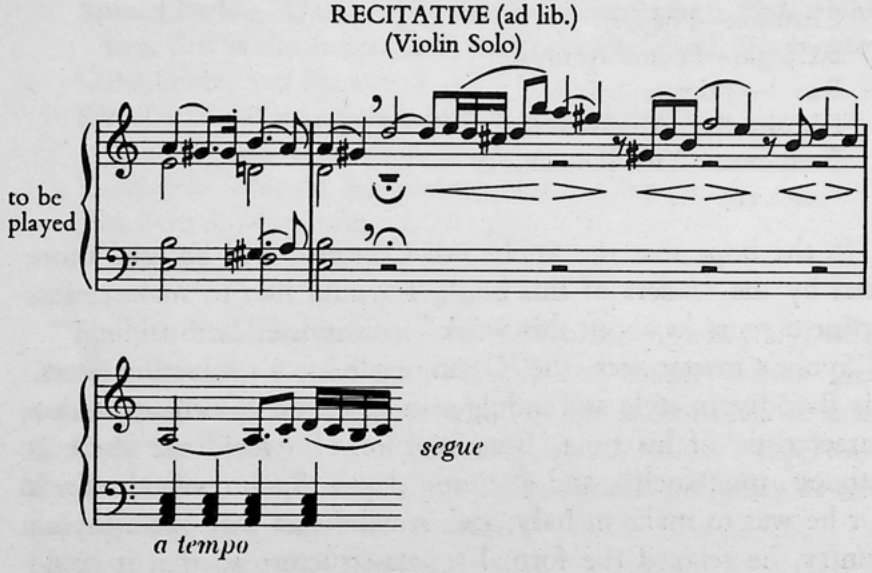
Schubert—Introduction and Rondo Brilliante Op. 70;
Schumann—Fantasy;
Saint-Saens—Introduction and Rondo Capriccioso;
Saint-Saens—Havanaise;
Chausson—Poeme;
Respighi—Poema Autunale;
Ravel—Tzigane;
Rimsky-Korsakov—Fantasy;
Beethoven—Two Romances;
etc., etc.

"In the hope that the Spohr 8th Concerto will be used more often by the readers of this book, I would like to make a few pertinent remarks about this work," continued Mr. Spalding.

"Spohr's masterpiece, the 'Gesangscene,' is a fascinating work. It is Baroque in style and indulges in an excess of ornamentation characteristic of his time. But, in spite of over-dress, there is freshness, spontaneity, and at times, depth. Spohr wrote it for a tour he was to make in Italy, and in tribute to that opera-loving country, he relaxed the formal sonata-structure so that it could masquerade as a 'Scena Cantante.' The opening introduction and recitative should be played in the traditional manner of an operatic recitative—not strictly as notated. For example, the entrance of the violin should come after the close of the resolution, not simultaneously with it:

EXAMPLE 1

RECITATIVE
(Violin Solo)



and the accompanying orchestra must pick up the threads after the 'spoken phrase' of the solo violin has been completed:

EXAMPLE 2

"A dependable and rhythmically controlled staccato is indispensable for the performance of this concerto. The chromatic passages—sometimes played glissando—often fingered—should be articulated with the greatest clarity. They are melodic in design—not merely display. Too often, when incompetently handled, they come to resemble a slow and slovenly portamento.

"The Adagio must be delivered with great expression and with a pure, full tone. Stress should be given to the ornamental turns which, while maintaining their rhythmic values, should never be allowed to sound jerky or hurried. In the middle section in A flat the descending arpeggio can be fingered in a way to avoid distorting shifts of position: to accentuate its dramatic intensity the D flat (on the E string) should be held to its full value, and even a minute fraction longer, so that the ensuing arpeggio will ripple down like a cascade of grace notes:

"The brief episode leading from the Adagio to the last movement, again suggests the Recitative influence—it is really an accompanied cadenza—and must be delivered in the 'grand manner'—declamatory in style. Care should be exercised to main-

tain the utmost even quality of the double-stops. It is perhaps an advantage to finger the scale in thirds, as follows:

"The last movement, Allegro Moderato, should not be played too fast, otherwise the intricate figures lose in both incisiveness and charm. The evanescent episode in E flat is delivered mezza-voce; it is all in pastel shades. The entire work is a test of the school of Bel Canto.

"Only shallow people snub the Spohr Gesangscene. Musicians of experience and distinction hold it in esteem and affection," concluded Mr. Spalding.

It was satisfying to be with Albert Spalding, to watch him as he sat with head held high, to follow his quickly controlled movements of hands and body, to respond to his warm baritone voice, and to breathe again the rarity of high planes. Descent would be made—yes, but the aura would persist.

Tossy Spivakovsky

Tossy Spivakovsky's technical wizardry has had critics searching for new forms of praise for years. "Another Paganini," etc. Virgil Thomson of the New York Herald-Tribune wrote: "The Maestria of his performance, both technically and musically, left one a little gasping."

Spivakovsky is missionary-like in his absorption and in his discipline of a richly passionate nature. Glimpses of youthfulness, even of boyishness show in an occasional impulsive turn of the head, a laugh, a response in the expressive, often-brooding dark eyes.

He is dark, with black hair and eyes, somewhat over medium height. He has always been at home with sports; rowing, tennis, swimming, long walks. He loves to read, to travel, and enjoys his tours of concertizing.

Tossy Spivakovsky was born in Odessa, Russia February 4, 1910, and was brought to Berlin to study very early in life, first with Arrigo Serato and then Willi Hess. He made his debut at ten. Concert tours followed.

This was interrupted when politics went berserk in Germany. He left for Australia, and concertized there and in New Zealand. In Australia, he married and in 1941, Tossy and Erika and daughter Ruth came to the United States.

The unstinted esteem of musician and critic extends itself spontaneously to this splendid artist.

When we discussed violin technic with Tossy Spivakovsky, the artist invariably prefaced his comments with a stern warning: "It is dangerous to think only in terms of mechanics. Even as we talk about technic, we must decide just in what manner we will approach it. Technical perfection is absolutely essential, but we

never must lose sight of what we are going to do with that element we are trying to perfect!"

"Does this apply to the manner one practices?"

"By all means! Even when we practice for perfection technically, that aim should be accomplished with the musical purpose always in mind. The violinist must always bear in mind that he is a singer on his instrument and that singing is a directly related art to that of violin playing. Every violinist," he counseled, "should concern himself with the art of the 'bel canto.' "

Spivakovsky has evolved a new theory of bowing based upon natural principles through which he has achieved utmost efficiency in performance, with a tonal power and breadth.

"While I realize," I said, "that it is difficult to impart your theories and findings fully through the question and answer medium, still I feel that the reader can gain understanding," to which he agreed, and I said, "I assume that one of your most important aims is fine tone production?"

"Tone production," he replied, "involves primarily even string vibration, and this depends upon the skill with which arm weight is applied when the bow is drawn. But before we go any further," he added, "I suggest that we first learn how to hold the violin in a natural manner, and this differs from the way it generally is held."

"Good!" I concurred, "since there is such sympathetic relationship between the two hands it would be important to discuss it."

"The violin must be held on the collar-bone," said Spivakovsky.

"You do not permit the shoulder to touch the back of the violin?"

"No. I prefer it should not, but the violin must be held at a thirty degree turn to the left, almost parallel with the shoulder. Now," he pointed out, "this provides the entire length of the collar bone, about six inches, to act as a ledge for the support of the instrument."

"It looks as though the instrument thus placed is practically flat."

"Yes, that is exactly the way we want it. A position which cannot vary. In this seemingly flat position—in reality not so flat—we can fully utilize the weight of the bow and arm, regardless of whether we play on *G* or *E*."

Tossy Spivakovsky, spring of 1949. "If we hold the violin in a seemingly flat position, we can fully utilize the weight of bow regardless of what string we play on."

"But to come back to the shoulder," I asked, "you do not permit it to be raised at all?"

"Yes. The violin is balanced on the collar bone and the left hand."

"What about those players who are accustomed to the raised shoulder?"

"Well," Spivakovsky replied, "they should practice patience and get out of the habit."

"But what about violinists with long necks? And those who are accustomed to the use of shoulder pads?"

"I maintain that the shoulder pad is not necessary. With the employment of a suitable chin rest, there should be no difficulty to overcome those objections."

"And the position of the head on the chin rest?" we pursued.

"The head should be turned to the left," he replied. "The left arm is then free and can function without an inward turning."

"Is the inward turning of the left arm undesirable?"

"I certainly do think so, because it is unnatural and causes muscle contraction. It is a disadvantage in shifting and finger action in general."

"How would you describe the left hand position?"

"The left hand is set in the following manner," the artist answered. "It must be placed in such a way that the first, second and third fingers are shortened by lowering the base joints and keeping the fourth finger curved with the palm base of this finger placed as closely as possible toward the finger board, and the wrist held out. With this position, one can go to the high positions without changing the angle of the hand to the fingers and lower arm. The base finger joints," he continued, "are now parallel to the finger tips. I should like to add, though, that it is important to keep the weight of the body on the left foot."

Spivakovsky demonstrated this free position of the violin, and it looked logical and natural. We watched with great interest as he played.

"Mr. Spivakovsky," I put in, "may we consider the right arm? Let us start with the thumb itself."

"Well," he replied, with a laugh, "I may surprise you very

much by saying that I am not a believer in the indentation of the first joint of the thumb. I feel it is harmful to the production of a resonant and flexible tone. I think that the thumb should be relaxed and nearly straight, as I have found from experience that this permits of freer and more flexible movement of the hand in the wrist joint."

"What about the placement of the thumb in relation to the other fingers?"

"Well, we all know that according to the Auer School, the thumb is placed under the second finger or between the second and third fingers. However, I advocate placing the thumb under the little finger, or between the third and the little finger. In this manner, we can more advantageously use the arm weight when we require it. This is especially so above the middle of the bow when we want to produce a big tone. It also is conducive to a freer 'rolling movement' of the lower arm, which I will tell you about."

"What is actually done is to shift the pivotal point so that it is practically on the fourth finger side of the hand?"

"Exactly," he said. "We have created a lever which gives us many times more power at the pressure contact point of the hand."

"Thus far I understand that the right thumb is to be practically straight and non-rigid, and that it is to be placed underneath the fourth finger, but now, what about the other fingers?"

"The first, second and third fingers are drawn up until the tip of the first finger rests directly on top of the stick. The tip of the second finger rests about a quarter of an inch lower on the side of the stick, and the third finger tip contacts the side of the stick. The thumb is to be placed in the frog in such a way that when the bow is drawn, it adjusts itself to the other fingers in a manner that will allow its inner surface to be practically parallel to the stick when playing down-bow."

"And would that mean that all the other fingers would have to be very flexible?"

"By all means!"

"But how about the little finger?" we asked.

"I have thought about and experimented a great deal with the little finger and find that it is best when the first joint of the little

finger covers the bow-stick. With the little finger in this position, greater freedom is attained. When playing down-bow or drawing the bow to the right, the fingers automatically adjust themselves. As in the case of a down-bow, the index finger performs two distinct types of activity. It will touch the stick with the tip of the finger and when additional pressure is required, it will come down on the stick so that the edge of the palm of the hand will touch the stick. This we will call the pressure point."

"I can see now that the joints of the first finger would have to be very flexible," I said.

"When we start a down-bow stroke at the frog, as I have said, the index finger and the second finger rest with their tips on the stick. The finger knuckles at the base of each finger are to be parallel with the stick."

"But now, Mr. Spivakovsky, since the bow is heaviest below the middle, additional pressure would almost be unnecessary, it seems."

"Quite so," he replied. "There need be no pressure contact below the middle of the bow, as the weight of the bow is sufficient. At or near the frog, the knuckles are constantly parallel to the stick, but as we pass the middle of the bow, they naturally would not be."

"How about producing pianissimo tone?"

"When we play very softly, there is no necessity for other than finger tip control even as the bow is drawn to the point, and if we desire still less than the tone actual bow weight would produce, it then becomes very easy to reduce this weight by slightly lifting or carrying the bow. This we would certainly do near the frog of the bow."

"Please describe in detail just what happens when you desire increased volume and intensity."

"Firstly, the fingers have to be very flexible. Being flexible, they would adjust themselves so as to permit the inner edge of the palm of the hand to contact the stick."

"You would then release the arm weight?"

"Yes. Exactly. Of course, in that way, the player can with very little effort produce tone of great sonority."

"Just where then, are the fingers on the bow?"

"You see," he replied, "after this adjustment, the tips of the first, second and third fingers must remain near the top of the stick. As we move towards the point, the elbow is gradually raised. This permits a rolling motion of the lower arm, and also releases a slight degree of arm weight necessary to equalize the tone during the stroke. Of course, on the up-bow, this action is necessarily reversed."

"Let us discuss the rolling motion of the lower arm?"

"We know that the lower arm is capable of turning inward or outward to a great extent. Try it, and you find you can rotate at

Spivakovsky with Michael Tree in our home, fall of 1950. "We must learn to practice, not only for technical perfection, but to accomplish the musical purpose."

within almost fifteen degrees of a complete rotation. When the lower arm is turned inward until the palm of the hand is facing upward, that is called supination. The outward turn of the arm is called pronation."

"When the lower arm rotates in the elbow joint, we know the hand moves in a similar manner with it, but when there is a rolling motion of the lower arm and hand, we also know that the angle of the bow on the strings is apt to change. That is the reason the fingers must be very flexible in order to keep the bow traveling in one line. So you see, the fingers are constantly adjusting themselves to the bow. The thumb and little finger become an axis for this flexible adjustment."

Then, "When starting a stroke at the frog, the elbow must be held low and as we approach the point, the elbow must be quite high. This is done in order that the lower arm may be free to adopt the rolling movement, which may be likened," he pointed out, "to a half-turn of a wheel."

"Can you give me a better idea of just how low the elbow should be at the frog, and how high it should be at the tip?"

"At the frog, the elbow joint should point, let us say, to one's right foot; and at the point, it should approximately point to the ceiling. Let me stress, however, that the joints of the shoulder, elbow and wrist should be very free. When bowing up and down, with this freedom, it is natural that there be a slight movement of the upper arm accompanying the rolling movement of the lower arm. Make sure," he counseled, "that the shoulders should never be raised."

"But what about the change from one bow to another?"

"When we go from the up-bow to the down-bow," he replied, "there is a supination movement, but at the moment that the down-bow starts, a pronation movement commences."

"Does this change take place in all parts of the bow?"

"Yes. Of course."

When I questioned, "What would you say if the bow strokes are fast, or if there are only small portions of the bow used, as regards the supination and pronation movements," Tossy Spivakovsky answered:

Tossy Spivakovsky early 1951, looking over a transcription of the Chaccone of Bach for Two Violins, by Samuel Applebaum.

"When the bow strokes are reduced in length, there is a proportionate reduction in the rolling movements. When the strokes are very short, the rolling movements are extremely small."

"And the bow stick, is it inclined towards the finger-board, or is it straight up above the hair?"

"The bow stick, naturally, is inclined towards the finger-board because the hand must be in a natural, hanging position in relation to the lower arm. Like this," and he took up his instrument and bow and demonstrated. "Yes. I see."

I suggested a few words about a smooth bow change and remarked, "In accordance with the traditional manner, a smooth bow change is effected by a slight movement of the hand in the wrist joint, and with flexible fingers."

"Of course," he agreed, "but you must also remember that any change of angle made by the hand in the wrist joint is apt to weaken the stroke, because it changes the muscular tension in the lower arm. That makes a smooth bow change a more complicated affair, certainly wasted effort that does not aid to produce tone," he pointed out.

And he continued, "I advocate the bow change to be made by simply rolling the lower arm and allowing the fingers to adjust themselves. In this manner," he explained, "the hand does not change its angle to the lower arm—except, of course, in string changes."

Sada observed, "I notice as you play, your bow is always inclined towards the lower string."

"Yes," said Spivakovsky. "That is a very important point. Throughout the bow stroke, the bow should travel in such a way that it nearly touches the lower string."

"Is that so for the G string too?"

"By all means! When playing on the G, try to imagine that you are playing on an imaginary C string, with the bow as near the waist line of the violin as possible. Of course, it must not touch it!" And, "Bowing in this direction is conducive to a more resonant tone, because the arm weight is used throughout the entire length of the bow."

We derived much pleasure from discussions with Tossy Spivakovsky because of his earnestness and analytical nature. He speaks moderately, softly, with almost a gentle manner, which one soon realizes pictures only half the man. He is astute, discerning, sensitive, scholarly, with determination underlying his rather quiet manner. His smile does not come easily nor often, and the smiled-at is at once charmed.

We discussed string changing, and the artist said, "String changes are to be performed by means of a hand movement in the wrist joint, or you may wish to call it a vertical movement. This

is an economical way," he observed, "of playing evenly and smoothly."

"What about string changes over three or four strings?" I inquired.

"Of course, the whole arm would participate here," he responded, "freely following the various string levels. But always remember that the hand movement in the wrist joint leads the way."

"If you were to play a series of notes which involve changing from one string to another and back again at the frog, how would you execute this?"

"By the movement of the hand in the wrist joint," he replied.

"How about the spiccato strokes? And the staccatos? Or even the martelé?"

"These bowings are based on the rolling movement of the lower arm. In the spiccato, the tiny rolling movements of the lower arm are used, and when played in the middle of the bow in a medium quick tempo, the bow will of its own volition leave the string. Then it is only essential to rhythmically control the bow and to synchronize the left hand finger action with the bow strokes. As for the flying staccato," he added, "we all know that a slight contraction of the arm muscles will produce a spasmodic shiver. Of course," he emphasized, "the rhythm will have to be well-controlled.

"Each player has to work out the correct combination of the small forearm rolling movements and the proportionate movement of the forearm, to the left or right. The same principle applies to the martelé and the flying staccato. But here, with the flying staccato." he pointed out, "we must add a peculiar impetus to lift the bow from the string."

"What about the slurred staccato that remains on the string?"

"Well, here we must recognize that there is a tendency of the bow to leave the string. This must be avoided. This stroke should be performed with the rolling movement of the forearm. All the firm staccato strokes will require a definite pressure, except in the lower third of the bow. But," the artist noted, "the light staccato bowings will not require pressure contact.

Tossy Spivakovsky in 1970. "I prefer to use a bow that has a lot of strength. I also like the hair quite taut."

"In order to increase flexibility of the right arm movements, it would be of value to the student to devote a certain amount of time to practicing at the nut," he advised. "Also, I highly recommend playing 'flautato,' using the entire length of the bow. However, to gain strength, the martelé stroke should be practiced in all parts of the bow."

Gaylord Yost, writer and educator was for a long period of time in close contact with Spivakovsky to glean the principles of his method of bowing. His findings are in book form published by Volkwein Brothers in Pittsburgh.

I examined Spivakovsky's bows and commented on his preference for a very strong bow.

"Indeed, yes. I like each one of my bows to have a lot of strength. I also like the hair quite taut."

"To what extent?"

"So that the bow when in use is at least one-half inch away from the hair in the middle." He demonstrated.

Spivakovsky's is a superb type of musicianship with never a letdown from a high, enduring nobility. He does not resort to slides and portamentos for variety or warmth. He produces infinite tonal variety, and passages have new beauty as he plays them sans vibrato. They are not merely tones without vibrato but a voice singing pure sound sequences.

His full use of vibrato gives his tone a glorious richness. One feels a tremendous breadth and a sweeping style. "That is the way I want to express myself. That thought is always in my mind."

Spivakovsky will go far from the traditional in order to phrase with musicianship. The listener is not troubled when the artist starts a passage upbow, though all of one's life he has heard it started downbow. The reward comes one or two bowings later when the important notes of the phrase are stressed in a logical manner, aided by the natural weight of the bow.

Violinists should listen carefully to the manner he performs three and four part chords and polyphonic passages in the unaccompanied works of Bach. He performs them with a miraculously smooth legato.

Joseph Szigeti

Joseph Szigeti's is the master hand which reaches the singular, subtle graces inherent in music. He presents to his audiences all the delights, the "nameless graces," with his own sensitive and intellectual touch.

"What," he said, "would the lives of mere interpreters be without the vital influence of contact with the creative process, with the composer himself!"

"Awareness of contemporary production, variety and enterprise are more urgent than chronological sequence. 'Weight,' 'density' and 'mood' of the works should guide in placement on a program," Szigeti declared.

"I diversify my programs by calling upon composers to collaborate with me in their works, Bartok in New York, Milhaud in Paris, Pal Kadosa in Vienna, and so on. This, I strongly feel, creates that little oasis in a recital program where the composer and the reproducing artist become together the center of interest.

"Then, too," he added, "I enlist the help of fellow artists like Benny Goodman for the performance of Bartok's 'Contrasts' for clarinet, violin and piano; or a string orchestra for the playing of works like the Mozart Divertimento No. 17, or concertos by Bach and Tartini.

"Don't you agree that a traditional violin recital would be heightened in interest if it included a Ravel or Mozart Trio, or perhaps one or two Bach arias from the Cantatas, with violin obbligato? And that a viola player should pride himself in presenting Debussy's Sonata for flute, viola and harp?

"This period of 'let-up' in the program, these little excursions into different media of sound, refresh the audience and they listen

Joseph Szigeti, about 1935. "I always ask composers to collaborate with me in their works. For example, Bartok and Milhaud. That is how I diversify my programs."

with additional zest to the balance of the soloistic program. Isn't it so?

"I feel that the groping after new possibilities of the violin is more likely to materialize in the brains of non-violinist composers than violinists, no matter how illustrious. For you know," he smiled, "violinists as a tribe are a very conservative and tradition-bound lot!

"In Mozart's and in Beethoven's time, each concert, we know, presented fresh works and of course, that added zest and stimulated interest in the art. Today, I am happy to say there is increasing interest in contemporary music. What I should like to suggest is that more and more contemporary works be included on every program."

"Which new works are you playing these days?" we asked him.

The artist replied, "I am very fond of a Sonata by Cowell which I lately recorded."

"Oh yes, I too know and like that work. I believe it is dedicated to you?"

Mr. Szigeti nodded. "This work is, one might say, a bit of Americana. The first movement is a hymn tune of the 19th century. It is followed by a very interesting movement, a fuguing theme called 'In fuguing style' from material of about 1820. The third movement is a ballad which is really unashamed in its popular derivation, and the fourth is a jig, a frank yet artful utilization of folk material which seems simple, but is delicately and skilfully worked out."

"And is there not a fifth movement?" we inquired.

"Yes. It was added by Mr. Cowell at my suggestion," he replied. "In this last movement, I suggested to Mr. Cowell a summarizing of all of the material he had used in the preceding movements." He looked at us thoughtfully and said, "It pleases me because of—what I am tempted to call—the communal 'fertilization' between performer and composer. This is such a sensitive and important factor."

Mr. Szigeti expressed much fondness for the Prokofieff unaccompanied Sonata, opus 115, composed in 1947.

I remarked that the work showed no evidence of suffering from

the shadow of the 'Bach style' on almost all works for unaccompanied violin.

"No," said Szigeti. "Its charm lies in the fact that Prokofieff was not aping Bach. It is written 'straight from the shoulder' and is complete in its interest."

"And one does not seem to feel the need of a harmonic background?" I questioned.

"Oh, Prokofieff is a subtle master of melodic design," he replied. "In a chat recently Milhaud told me that his master, André Gedalge, frequently said that the test of a tune is this: that it should be intelligible without accompaniment.

"In the second theme of the first movement of the Sonata there is no accompaniment, or rather, no double-stops. It is the same with the first, second and the fourth Variations. You know, there is a folk-lore quality in his material, and Prokofieff spent many years industriously collecting folk material."

He reiterated. "It would be such a wonderful thing if there could be greater communion between composer and performing artist! I feel that artists should humbly submit their desired changes to the composer. In the Prokofieff work, in the last movement, I felt what he wanted was a bagpipe effect. The way Prokofieff wrote it, though, this effect didn't come through."

"It was discernible in the recording you made," I observed.

"Yes, but I made the changes to create that feeling of the bagpipe by adding the 'drone' of the 'D' string! Yet, to those reading the music, it would not seem clear as to how this was affected. But if I could have been with Prokofieff, I am sure he would have rallied to my point of view. Sometimes a change of bowing or fingering brings to light an entirely new effect."

"It is interesting, as an example, to recall how closely Joachim and Brahms collaborated in the famous Concerto," I remarked.

"Well, we don't know how much Joachim added to the Concerto, but in many instances, I see his hand."

"Mr. Szigeti, the last time I saw you, you pointed out an idea about a certain type of bowing in the Ravel Sonata," I reminded him.

"I recall. In the Perpetuo Mobile I had the intuition that what

Ravel had in mind was a type of bowing, used a great deal in the 19th century. I refer to groups of four sixteenth notes, where the first two are legato and the second two are spiccato, separate bows, or where we have the first two legato, and the second two saltando in one bow."

"Isn't it unfortunate that this type of bowing is used less and less these days!"

"It is just one of the many things we are losing!" Szigeti decried. "Whether it is the nervewracking effect of the microphone, so that the player feels it too risky to do these bowings over the radio, or not, I do not know. I do know that there are certain types of tremolos and spiccatos and various charming varieties of sautilles that we do not use at the present time. We are thus losing a certain eloquence through a lack of stopping of, or lifting of, the bow. I mean the lifting called by the French 'reprendre l'archet.' An overall smoothness and too much importance to the detache style is being stressed. Too few 'risks' are being taken nowadays! Especially in bowing technic. This I regret."

Then, "In the case of the Ravel work, I was sure that he must have had just this in mind. In the first place, I heard Kubelik, Sarasate and Huberman do it many years ago in the Second Variation of the Kreutzer Sonata, and also, I consulted Manuel Rosenthal who, you know, was a pupil of Ravel. He assured me that this is the way Ravel conceived it, and of course that is the way I recorded it."

On the subject of general trends in the string situation in America Szigeti was affirmative. "There is no psychological basis for a lack of interest in strings or in soloists. The high point in a concert course is always the individual, all group attractions notwithstanding! The concerto form itself is a guarantee that the highlighting of a personality in the institution of concert giving is a necessity."

"Before entering into a discussion of technical violin problems, suppose we talk about the matter of practicing," I suggested. "Will you comment in general on this exasperating problem. Young Americans have a demanding educational and social life, taking a good deal of their day."

Szigeti with Claudio Arrau early in 1950, just before a concert with Igor Stravinsky for the benefit of the New York Philharmonic-Symphony Pension Fund.

"Well I always have felt that two hours of practice a day are enough. But of course, these careful two hours should be preceded by what football coaches call 'skull practice.'

"To seek behind the notes," Szigeti enlarged, "to bring their meaning to the surface. Just as one would look behind a writer's words for the thoughts they hold. Certain tonal intervals, certain sweeps of melody, tell the musician the age in which the composer lived and express too, the ideals of that age.

"Then, of course, to the job of absorbing the composition. To detect its form, its design and structure, together with the full relationship of one section to every other section.

"I strongly feel that no real study of a composition should be begun until it has been given many workings over, so that it has taken hold of the player. The aid of memory is of great importance. The best work, even technically, can be done only when the printed

music has been done away with. By memory, I, of course, mean the command of the pulse or the tempo of the composition, its general color, the strategies you employ in building up climaxes. Also, the memory of technical 'weak spots.'

"First, the work to be memorized should be analyzed carefully: its construction, its form, and its design. Play it, read it, absorb it. Play it prestissimo—this is a good idea—so as to compress it into the shortest possible time. This gives a 'bird's-eye' view of the entire composition, with full relationship of one section to every other section."

And, "A soloist should study conductors. Then his consideration will become the entire score, not the spotlighting of himself. Often young virtuosi neglect to weld their own performance into the complete score at hand. How unfortunate!

"The soloist must really be in two places at one time," he averred, "at the phrase he is playing, and the one just about to follow."

"You mean he must be ahead of himself, that he should anticipate the coming measures?"

"No! no!" he replied, "that is not what I mean. That is what makes banal playing. He must be in two places at one time! Two places! He really must have a double-tracked mind!"

Mr. Szigeti and I (Mr. Applebaum) agreed that we would spend one complete period of time discussing just technical matters. "I have looked forward to this. But let me preface our talk with a quotation from Goethe," the artist greeted us:

"Sobald man spricht,
Beginnt man schon zu irren."
(Immediately we speak
Do we begin to err.)

"I feel reluctant to go into a discussion of controversial technical matters, as there are so many principles of violin technic, logical when applied to some, illogical applied to others. With something as scientific as fingering, I repeat that much of it is controversial.

"There are so many approaches to the same technical passage that in the future, I shall avoid giving any fingerings in most of my transcriptions. Thus, the player will finger as he sees fit, and the

teacher will have the opportunity to finger according to individual requirements.

"Too, I believe that a pupil should not use a set fingering for scales for any length of time. Nor should he apply himself to the same study for any length of time.

"In his practicing," Szigeti explained, "the real art is for the pupil to acquire the uncanny ability to listen to his own work. To discover his own minute failings. Then, with the assistance of the teacher, he should find the various passages that will directly aid these faults. These passages should be memorized, and should be practiced from memory. This is quite necessary," he insisted.

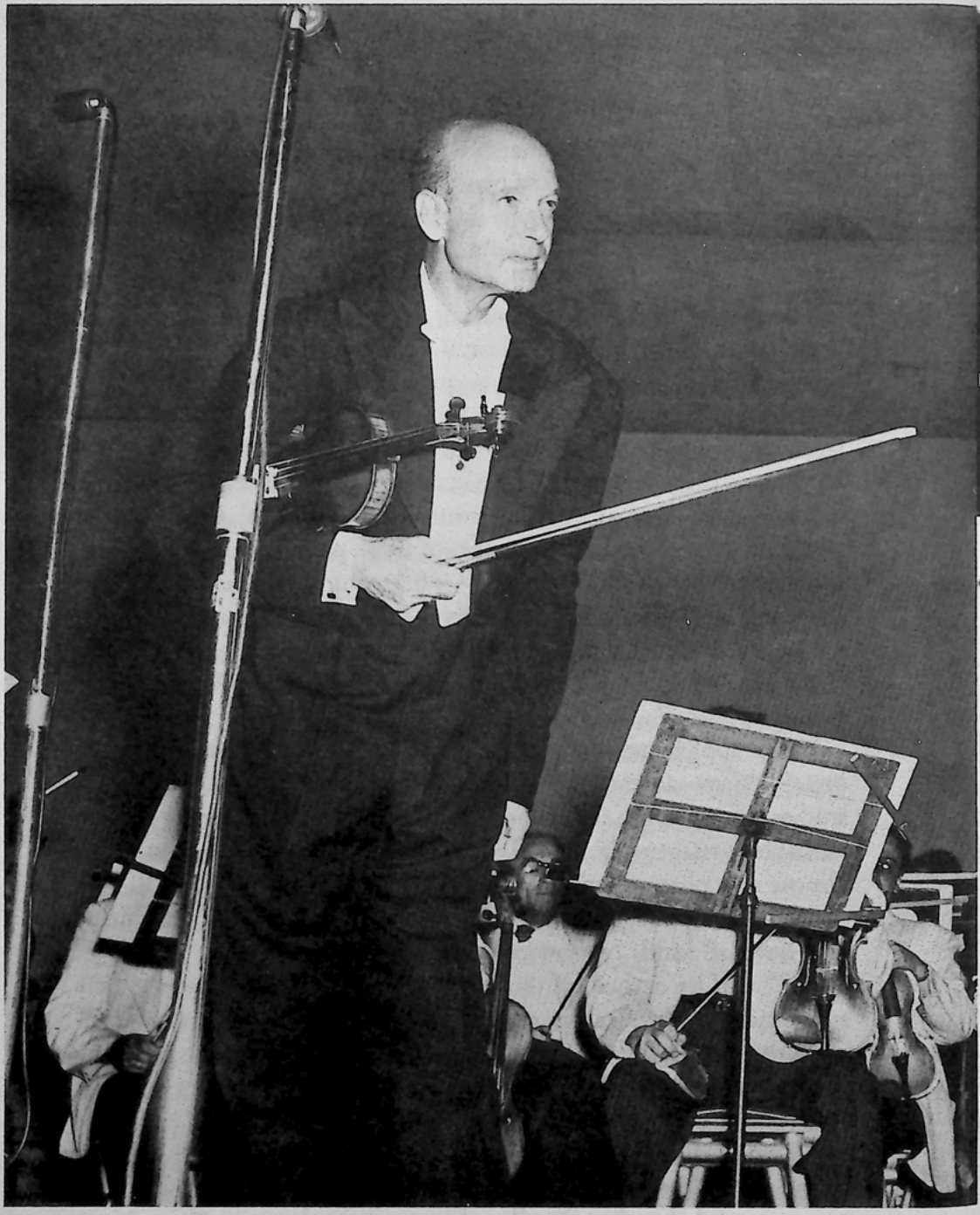
"Mr. Szigeti, what is your opinion about the use of passages from the concerti for technic building? Some artists feel that it is unwise, as there is so much fine etude material written. One artist felt it would have an unwholesome effect, particularly in public performance on the interpretation of these passages, once they had been isolated for technic building. He strongly felt that we should leave the music alone as far as daily technical work is concerned.

"In my own teaching, I find that pupils enjoy technical passages from concertos. Certainly, they are more musical. What is your feeling on this?"

"Mr. Applebaum, I feel so strongly about this that I shall put it just this way—advanced pupils need utilize very little of the general studies, if any at all. The literature is so rich with interesting, very valuable passages—it has all that one could possibly require of almost any phase of violin playing.

"We have passages in thirds, in sixths, in octaves, and in tenths. We have all kinds of bowings," he reached for a piece of paper, "here," and he dashed off the measure one bar before C of the first movement of the Brahms concerto (Auer edition); then the sixty-seventh bar of the Pugnani (Kreisler) Praeludium and Allegro. "Here, you see," he handed it to me, "we have a valuable bowing study. And there are so many.

"A good deal," he continued, "depends upon the inventiveness of the pupil. He must be able to diagnose his failings when he plays a passage and then he must," and he smiled tolerantly, "face himself in his poverty if he has the character to do so."



Joseph Szigeti early in 1951, after a performance in New York City.

We asked the artist to analyze the Brahms Violin Concerto.

"Of course," he said thoughtfully. "Of all the concertos, the Brahms is the least written about; yet it is the concerto about which perhaps the most can be said. I have some very authoritative comments to make on this concerto. It was especially written for Joachim. Brahms collaborated with him on it.

"Joachim and Hubay, with whom I studied, were very good friends. I recall Hubay telling me that every year Brahms would come down to play his new works with him.

"Hubay told me that one Christmas, Brahms brought this D minor sonata, which he played from pencil copy. What I shall tell you now are things that Brahms told directly to Hubay and Joachim, and which came directly to me from them.

"The virtues of the Hubay school of violin playing are especially congenial for the performance of the Brahms concerto. The very noble and economical vibrato, and the magnificent conception Hubay had of this work, are evidenced in his remarkable performances of the concerto.

"In the passages," Szigeti went on, "starting fifteen bars after B (using the Leopold Auer edition) there is a general tendency to play too quickly and inarticulately. But these should at all times be obvious and clear.

"The precision of the quintalets starting twenty-one bars after B, and the slowing down at the triplets, forty-one bars after B, must be very rhythmically precise. And finally, what should be heard and seen—a big door to a tremendous work!

"Now, at twenty-six bars before C, tradition unfortunately has been responsible for a ritenuto which Brahms did not write in at all. The grace notes which follow in the next few bars should be played quickly so that the theme in the orchestra should not be forced to slow down.

"At one bar before C, we have a measure of sixteen notes which is often played to produce an absolutely incorrect effect. Here we have three groups of four. But in many performances it is allowed to degenerate into four triplets. It is not easy to understand, but the rhythmic tension as written, gives us the real Brahmsian effect. This should not be lost. Forcing this series of four results in a struggle—a very desirable feeling to portray in this measure.

"In the lusingando of the second theme, nineteen bars after D, the lower notes should be slightly tenuto, producing a subtle emphasis. This rhythmic peculiarity affords a high type of distinctiveness.

"In the A minor section, thirty-two bars after D," Szigeti's analysis continues, "the E double-stop in octaves is played on the G and D strings.

"Use very little vibrato, or none at all, on this half-note. In this way a very ominous effect is achieved. This passage leads into the energetic outbreak of the chords, the dramatic force of which is heightened when the preceding passage is played thus.

"Too, it is important that the musical content and the form of a phrase dictate the choice of the technical means. In the following phrase the pressure of the bow should be constant. The pressure must also be equal, so that the two voices may be separately and distinctly heard.

"The passage immediately following this phrase, which is marked 'leggiero ma espressivo (grazioso)' should be played with great skill. It must be moulded, and the phraseology so chiseled

that it flows back and forth, beautifully dovetailed into the orchestra.

"Now, the passage between the ninth and twenty-second bars after F is difficult to play. It would be good preliminary material for the mastery of this passage to practice the D minor and F minor Kreutzer studies. The cyclopean leaps of the ninth between the three octaves involved must be played with a bow full of élan. The bow must be sweeping!

"Before the cadenza, four bars, we have a sequence of three quintalets, the first two notes of which should be emphasized as follows:

This will help to bring out the dualism of the voices which is latent in the passage. This must stand out very clearly.

"After the cadenza, the transcendent theme must be played with a concentrated vibrato. The final stretto, the organic growth, its rapid rise, must come from that transcendent mood.

"In the second movement," Szigeti continued, "the leading thread must be with the main theme played in a sublime way by the oboe, and the solo violin in only a commenting and reflecting role. How unfortunate that in many performances the violinist plays it with the prominence and aggressiveness of a main theme.

"The development section must be dramatic! The structure of this movement, A, B, A, must be clearly set off, which, if skillfully done, accomplishes the beauty of the calming coda. There must be a feeling of dialog between the celli and violin at the F sharp minor section.

"At the recapitulation, the triplets must fit carefully to the theme of the oboe. The last triplet, three bars before the end of the movement, should not," Szigeti cautions, "have too much ritenuto.

"In the third movement," he went on, "various conductors and

orchestra members have remarked how, in my interpretation, the Hungarian inspiration of the movement comes into the foreground. It is true. My tempo is faster than in the German school tradition.

"It was a great satisfaction to me when after my Berlin performance with Furtwaengler conducting, the late Ossip Schnirlin in discussing my performance with me, felt definitely that my tempo was correct. Mr. Schnirlin was an authority on this work. He was commissioned by Simrock, publisher of the Brahms concerto, to do a revision after the first edition."

Schnirlin told Szigeti: "An interesting thing, and one which proves that you are right! Not long ago I had in my hand the first galley proof of the Brahms concerto and of course examined it affectionately. I noted then that this movement was marked 'allegro giocoso,' and after it, in Joachim's hand-writing, the indication, 'ma non troppo vivace,' with the addition in German, 'da sonst zu schwer' (!!). This interested me very much, and convinced me that Brahms' intention was to have this movement performed 'allegro giocoso.' Joachim, in the fear that it would be too difficult, took the liberty to add 'ma non troppo vivace'!"

"Some time ago, Mr. Szigeti, you made the statement that it was a good idea to start practicing in the morning in a rather unconventional manner, that is, by playing something very difficult."

"And I feel that way today," he said emphatically. "One of the most terrifying experiences that a violinist can go through is to play when he is not in good trim. But then why not prepare oneself for such a contingency? What if one were ill before an important concert, and had to play under the handicap of no practice, plus indisposition! Yes, it is good policy to practice playing under stress. Plunge into something hard when the wish is to do just the opposite!"

It is fascinating to analyze Szigeti's vibrato. Sometimes it is slower than the usual vibrato, especially in dolce passages. At first hearing, it seems too slow, but as the passages increase in intensity, Szigeti speeds it up. The slow vibrato stays in the listener's mind; he waits for its return. Szigeti saves the slow vibrato where he wants soft, ethereal effects, or ominous color.

Joseph Szigeti, about 1955. "I feel that advanced pupils should spend very little time with the general etudes. A fine technician can be developed by practicing valuable passages in the solo literature."

I have heard Szigeti perform the Bach Chaconne without the use of the slow vibrato throughout. There are moments when he will not vibrate at all, such as in the D major phrase in the Bach Chaconne, for four bars at letter Q (Auer edition).

I have heard him start a note without vibrato, and as it is being held, introduce vibrato gradually. Amazingly, he has a way of vibrating on rapid spiccato notes.

His spiccato bowing is outstanding, for each note is full-bodied and distinct, with a good deal of arm being used. His dynamic range is large, from a double piano to a double forte, and he maintains a high quality—no scratch which often accompanies this type of percussion.

Szigeti is regal, with deep reserve. He speaks fluently, softly, and with cordiality. He is a prober; he likes to discourse, as well as to meditate.

Joseph Szigeti was born in Hungary in 1892; the land of passion-

ate natures; of Joachim; of Auer; of Hubay. In Szigeti, passion lies deep; the foundation of a consummate refinement. He is a man of the world.

The young artist gave his American debut in Philadelphia in 1925 under Stokowski, performing the Beethoven concerto. A week later he repeated it in New York. Americans came to know Szigeti as an intellectual violinist, always broadening their musical intelligence, a "musician's musician."

In his youth he studied with Hubay, and his first concertizing took place soon after age fourteen; in Berlin; in Dresden; in England where he stayed for five years. In 1917 Szigeti took over Henri Marteau's position as professor of the class of violin virtuosity at the Geneva Conservatory until 1924; he concertized fully all through these teaching years.

We asked him about his hobbies. "My hobbies?" If you mean hobbies in the usual sense, I suppose I have none." Then he added, "Of course, I do have one. My hobby is meeting with conductors; of exchanging ideas with them, and with the men. I guess my hobby is just being with people!

"I always have fought for the right to record new works and new composers. I remember," he told us with a twinkle, "I remember wanting to record the first Prokofieff violin concerto. I had to get to the highest company official and I told him, 'They tell me this work won't sell, but I *have* to do it!' We did it and it sold well from the start.

"Recordings are invaluable to students," he said. "Don't you agree? It gives them the unique opportunity of examining the workmanship of the artist, of saturating themselves with the work and with the complete performance of the work.

"Swing has brought to popular music what the impressionist has brought to painting—more colors and more care in using them. I think it has sharpened the receptivity of the listener. Eventually great music will benefit.

"American composers? I will do anything to help them!"

Szigeti has performed premieres of many works by the distinguished composers of our time, and remains one of the most meticulous interpreters of the classics we have.

Efrem Zimbalist

Throughout its scintillating history, the art of violin playing has never had a finer exponent than Efrem Zimbalist. It was enchanting for us to talk with this nobleman; to ruminate about his life in music throughout the world and to experience as we talked with him the subtle quality of inner understanding which he emanates.

He told us, "The study of music is a great one because it brings one in contact with the finest minds the world has known. Students should realize this." And, "It is incomprehensible how few violinists realize the privilege of speaking with these great intellects!"

We asked him, "When you hear a gifted youngster play who may lack great facility, do you feel you can rely on his developing a good technic?"

"Yes. In my experience, they always progress well enough technically. Not all acquire a first-rate facility, but all do develop technical surety, sufficient to play the important works. Yes," he reiterated, "a gifted young person, with diligent and wise guidance, can always acquire a very adequate technic.

"A youngster who does have extraordinary facility just possesses an added gift. Generally speaking," he added, "this is not really essential and is necessary only for the performance of perhaps two or three extremely difficult works. Ruminatively, he said, "When we first heard Kubelik play, he impressed us greatly. No other violinist of his time had such facility. Of course, it served him well in a few works, particularly by Paganini.

"We must remember," Zimbalist said, "that few young people, though they may be gifted, will play musically. But, if they possess

intuitive musicality, it can be recognized. One may not have a large technic—there is time to develop him technically—I still consider intuitive musicality of prime importance.

"Yes, one may have a splendid technic, but if he lacks inner music quality, he is, in my opinion, poorly equipped. If a young player has a fine technic, that is an added achievement."

Mr. Zimbalist enjoyed talking with us about the literature for the violin, and its beginnings.

"I realized some time ago that very little is known about the beginnings of the literature for the violin and this intrigued me into research. It was rewarding and gave me joy for I discovered compositions of the very early period which have real merit, and a number of them which possess great beauty."

We wondered if he had discovered much material in the libraries in America.

He told us he had. "I discovered material in the Congressional Library, and also in the New York City library. Of course, I searched also in Europe. You know," he said, "I planned a series of concerts to include music from the beginning to the present. This kindled my interest in the very early compositions for the violin."

We asked how far back he searched.

Reminiscently, he said, "You know, I actually discovered the first composition for solo violin, with figured bass."

"How interesting!"

"It is by Biagio Marini who lived from 1590 to 1660. It is a charming work in three-part form, an Andante. The middle section is Piu moto, a really lovely work called La Romanesca. I arranged the piano part from the figured bass. I did this with practically all the works I unearthed."

I asked him if the actual figures in the bass part were clearly written.

"Yes. I did not have too much trouble extending the numbers, but you know," he said, "it was surprising to me that there were many errors which turned out to be rather disturbing. I discovered uncertainties also in the later works of Vivaldi and of Pugnani who used figured bass in much of their music.

Efrem Zimbalist as a young man with his famous violins. Zimbalist devoted a good deal of time to research of early literature on the violin.

"I also discovered the first piece for violin alone, the Capriccio Stravagante by Carlo Farina, who was born in 1595. His death is not recorded. I compiled a group of these works for publication under the title 'Early Violin Music'."

When we examined his collection, we were fascinated to see works by composers practically unknown to violinists. There were Tarquinio Merula's "Canzone" (1600–?); Martino Pesenti's "Lamento e Corrente" (1600–1647); Don Marco Uccellini's "Aria" (1620–?); Massimiliano Neri's "Sonata" (1622–?); Giuseppe Torelli's "Preludio e Allegro" (1650?–1708); and Giovanni Battista Bassani's "Balletto" (Lento, Corrente, Giga), (1657–1716).

Also, there were some unknown works by Heinrich J. Franz Von Biber (1644–1704); Giovanni Battista Vitali (1644?–1692); Antonio Veracini (1660–?); Francesco Geminiani (1687–1762); Antonio Vivaldi (1670?–1743), and Gaetano Pugnani (1731–1798).

"The work by Pugnani," Zimbalist said, "cannot be strictly classified as one of the earliest works for the violin, but I could not resist including it. It is a gem. The Sonata has only three movements, and I added the Rondo, which was a single piece, as a last movement.

"This is one of my favorite compositions. While it was a great deal of work for me, as all of them were, it was a work of love."

"It seems to me," I said, "that most of them would make good openings for a concert."

"Oh, definitely!" he warmly agreed.

We spoke of Bach. I commented that perhaps he attempted to say a great deal with one voice. "Do you feel that Bach essayed too much for one instrument?"

And the artist replied, "Is it not another wonder of Bach that he should have realized that the time would come when violinists would be able to play these works?"

"Were they not played during his time?"

"Well, no one knows. It seems to me that violinists then would not have attempted to play them."

"Would not the bow used at that time have made it easier to perform some of the chords?"

"Oh yes, but nevertheless the left hand difficulties are tre-

mendous. From a purely technical point of view, the Fugues are very difficult. No matter how proficient a violinist is, it is impossible to give a perfect performance of some of the difficult movements.

"As far as I know," said Zimbalist, "Bach did not play the violin. Yet, he knew his works could be played!

"Following Bach, we have had such composers as Viotti and Kreutzer, who introduced new technical idioms, yet these were childish compared to those encountered in the unaccompanied works of Bach. And," he remarked, "there are no inklings that they themselves could play some of the difficult Bach movements."

"Let us go into specifics about the performance of these Partitas and Sonatas. Considering the type of bow being used at that time, it seems improbable that Bach thought in terms of the spiccatos."

And Zimbalist said, "I feel there should be no spiccato in Bach. The stroke is too flippant."

We asked about some of the Dances where the passages are to be played softly.

"There, I would use a stroke between a light detaché and a spiccato," he advised.

"What of the four-voice chords?"

"They represent a real problem. Just the left hand difficulty alone is a formidable one. Of course," he urged, "the aim should be beautiful quality."

"And when the melody is in the bottom voice, do you approve of starting from the top three strings and going down?"

"No. I do not approve of starting at the top. If you strike four strings and the melodic line is on the low string, I do not approve of playing the chord and then going back to the low melody note. I prefer to finish the chord on the upper note and not go back to the melody. The ear," he maintained, "will hear the melodic line when it is cleanly played."

He continued, "When we examine facsimile copies of the original Partitas and Sonatas, we find that Bach put in very few dynamic marks and tempo marks, and certainly not too many bowings.

"That is regrettable," Zimbalist said, "that he failed to put in

enough bowing marks so that it devolves upon the performer to put them in. It all depends upon how he hears the phrase. There are practically no diminuendo or crescendo marks; only an occasional 'piano' or a 'forte'."

"How, then, should the player be guided?"

"By his own taste. But," he added, "I should like to make this point. I believe in simplicity in the dynamics of these works, and I disapprove of coloring them with many crescendi or diminuendi. It does not fit Bach's way of expressing himself to seek variety in any extreme in the dynamics, as, for example, in performance of the Praeludium of the E major Partita.

"No," he repeated, "I should not like to see this work played with an abundance of crescendi and diminuendi, one measure 'fortissimo' and another 'pianissimo.' I do not mind a slight crescendo and a slight diminuendo, but not to the extreme."

"Would you object to 'fortissimo' in these works at any time?"

"Yes," he replied. "In the works of Bach, one 'forte' should be the maximum, and 'piano' should be the minimum."

"Would you permit no exceptions, even at the end of the Chaconne?"

"That is the way I feel, even at the end of the Chaconne," was his reply. "I think that even in the Fugues, the aim should be not for too much volume. Even when the tone is not crushed thereby, I do not approve."

We asked about the tempi.

"We always must bear in mind that most of them are Dances. Even the Chaconne is a dance in slow tempo, probably of Spanish origin. And of course, as long as it is a dance, it has to have motion, yes?"

Then he said, "To my taste, I find that Bach is played either too slowly, or played too fast."

"Returning to the Chaconne, how are we to determine the tempo?"

"A good way is to sing some of the variations. If any of them sound too slow, then the opening theme needs to be played faster. We don't want to play the opening theme in a slow tempo and then find that we have to hasten in order to play a variation so

that it is not too labored." He went to the piano to illustrate. "To sum up, I should say that the slow movements are usually played too slowly and the fast movements too fast."

When we talked about contemporary works for the violin, he said, "The mind should be kept open to new sounds and new effects. But naturally, one depends upon the ear for the enjoyment of the music. The less musical a composition is, it seems to me, the less the composer has to say musically; the more distortion there is, and the more groping about one feels in it for unusual effects.

"Now, in Bach, we find just as many complex harmonic progressions as in contemporary music, don't we? But—they sound!"

After a moment's thought, "One rarely gets that feeling of greatness listening to many of the modern compositions. One hears it; once is enough. If, however, a master writes, and if within his work there are innovations, we always are ready to look further into the composition. Though it may be strange, one does feel its greatness.

"There is another thing. Modern composers often fail to grasp the singing quality of the violin. They disregard the innate lovely voice of the violin and create unusual effects for it which could be better accomplished by bodies of instruments."

"Then you feel that contemporary writing need not ignore the essential singing nature of the violin?"

"That is right. I believe Menotti has succeeded. He has a singing melodic line within the contemporary idiom."

This brought us to changing trends in violin playing throughout the periods of musical development.

"There is one thing which disturbs me," the artist decried. "I sense a strong desire on the part of young performers to impress the audience and not by means of their music exclusively, but sometimes by extraneous acts. It seems to me," and he spoke earnestly, "this was not always so. Auer, or Sarasate or Kubelik—they just 'played the violin'. There was so much sincerity."

Again the plea, "If only the performer today would put his entire attention to the content of the work he is performing—and forget the audience! The audience should not exist. For an artist the audience should not intrude between his music and his playing

—between the creative and the recreative! The audience should not be his consideration.

"Unless the player concentrates exclusively on his art it is so easy to lower the standard—to add superficiality!"

On the subject of program-building, Zimbalist asked "for violinists to reopen closed doors and again perform excellent, worthy works which one rarely hears these days."

We asked which works and he replied, "Those by Vieuxtemps, Wieniawski and Spohr. I should like to hear these frequently."

We asked if there were others.

"Yes," he replied. "The Sarasate Spanish Dances. Nobody seems to play them any more. Even the Gypsy Airs. These are fine works. The two Wieniawski concertos should not be neglected, and at least two or three of the Vieuxtemps should be played. I refer particularly to the Second, Fourth and Fifth of the Vieuxtemps.

"You know," he told us, "Vieuxtemps was a man of unusual gifts, and it is unfortunate he is not recognized as such. In my opinion he was much more than just a composer for the violin." Then he added, "There is the Conus Concerto too. I like it very much, although I do think it a bit too romantic." Then, "The Resphigi Concerto is very beautiful, don't you think so?"

I agreed and mentioned the Ernst F sharp minor, to which he assented. "That is indeed a wonderful work. Do you realize, as far as I know, the man discovered a new form? And from the musical viewpoint, the accompaniment is very superior.

"The B minor concerto by Saint-Saens seems to be too neglected. And the shorter pieces of Saint-Saens are lovely—the Havanaise and the Introduction and Rondo Capriccioso. Then there is another delightful work, his Caprice in the form of a Waltz. This is a very lovely work, and very difficult.

"One must not take it 'seriously.' It just has to be 'presented' to the audience. It is as though the artist says, 'Now I shall play a waltz.' It is a frame of mind one enters—of course, after mastering it technically," he added.

We felt the airiness, the evanescence of the music as Zimbalist thus evoked it.

Efrem Zimbalist in 1937.

We reminisced, and he recalled at one time he was to play in Manchester, England, with Hans Richter as conductor. "We had dinner before the concert. I was to play the Bruch G minor concerto. Richter asked me, 'Why don't you play Bruch's Scotch Fantasy?' You know," Zimbalist said to us, "at that time I did not know he had written it. It is a beautiful work.

"Of course," he said, "I learned it at once, and played it with Richter at another time. Some time later, I played it in Berlin. Soon after, I had word from Bruch, who, unfortunately, was too ill to attend the concert, that he would like to hear me play it. I went to his home and played it for him." Then he added witsfully, "not long after, a few months, or perhaps weeks, I don't recall, Bruch died."

The memories of our visits with Efrem Zimbalist are very much treasured by us.

Paul Doktor

For Paul Doktor, the viola has always been predominant. His father, the late Karl Doktor, was the co-founder and for long years violist of the famed Busch String Quartet. From his father, Paul received his early and intensive musical training.

"The viola as a solo instrument has been fully recognized by the music lover, and audiences for it are increasing," said Mr. Doktor to us earnestly. "Yet," he added, "while the technical demands on the viola soloist are approximately as great as those made upon the violin soloist, the fact must not be neglected that the viola is primarily an expressive instrument. The desire to imitate the virtuoso style of the violin should be avoided.

"This does not preclude technical achievement on the viola, however!" he warmly maintained. "But in technical passage work, even in high positions, we should be aware that the instrumentalist is playing a viola, not a violin. Nor should it be his ambition to imitate the violinist in performance of virtuoso pieces."

"What about transcriptions? How do you feel about them?"

"There are enough original works for the viola to fill many programs. There is plenty of original music to draw from, so that as far as concert performance is concerned, we do not need any violin transcriptions on our programs," he replied.

"We now even have some of the Paganini Caprices transcribed for the viola," I cited.

"Yes. They are perfectly fine as technic builders and of course they are unexcelled for show-off pieces but with works like these we forget the genuine sound quality of the viola. And if these works for the viola become too popular," Mr. Doktor felt, "we may not have genuine viola art."

Paul Doktor, October 1954, playing the Medici Viola. This instrument was being played for the first time in complete recital. Note the original short neck. The viola is 19½" long.

"Which transcriptions would you tolerate?"

"Let me start by saying that we must get away from transcriptions which have been made purely because editors feel there is a lack of viola material and then pad the literature with pieces which sound better on their original instruments. But whatever transcriptions are made, the piano part should be very carefully watched and musicially adjusted. The question should be asked: would the original composer approve of the final result?"

He went on, "Transcriptions would be satisfactory if both the original instrument and the viola covered about the same range, such as the clarinet or horn. In the case of violin sonatas, the fifth-down transposition contributes a certain dullness to the solo part (which certainly wasn't there in the original) and the viola thus suffers as a result: Listeners are apt to be confirmed in their mistaken belief that the viola has a dull sound. Such a transposition from violin to viola also presents an added complication, for the piano accompaniment is apt to be so low as to be acoustically untenable."

I showed him a transcription of a well-known work where the solo violin part was moved an octave down and the piano part kept in its original place, to be used for both violin and viola. He examined it and pointed out, "In cases such as this, the actual effect of the composition is changed."

"I agree, but there are instances when the piano part can remain the same even though the violin part can be brought down to the viola range."

"Oh yes, in practically any classical sonata where the piano is merely an accompanying instrument, practically all transcriptions are possible. We know from Bach that he often used a composition which he wrote originally for one instrument, and later transcribed it for other instruments in various registers."

"You probably would not feel that way about some of the works from Mozart on?"

"No," he said, "because in many instances the piano part is more than just an accompanying instrument. There is really a dialogue between the two instruments."

However, with these works, as mentioned before, the same

difficulty with the lower pitch prevails. To some, the color shift from violin to viola would alter their listening pleasure.

"Then, I should rather use the Cello Suites for the viola, because the sound relationship is much closer, and though there is the difference of an octave, the key would remain the same.*

"How wonderful it would be for violists if they had a concerto for their instrument of the stature of the Beethoven or the Brahms or Mendelssohn concerto for the violin!"

"I feel the time will come. One of the finest pieces which Mozart wrote was his Sinfonia Concertante for violin and viola, actually a double concerto. Mozart must have loved the viola a great deal. He displays it in his two duets for violin and viola, and in his famous Trio for viola, clarinet and piano.

"You know," he went on, "George Telemann (1681–1767) wrote an enchanting concerto for viola. He was followed by Carl Stamitz and Hoffmeister in Germany and Austria and by Allesandro Rolla in Italy. Each wrote from two to four viola concerti.

"In the orchestral literature we now have many gratifying viola passages in works by Berlioz, Wagner, Bruckner, Brahms, Strauss, Mahler, Wolf and Debussy. These are but a few. In works by contemporary composers, violists are now getting full share of melodious and challenging parts in orchestral and chamber music compositions."

"As for the Brahms clarinet sonatas," I said, "some musicians feel that the viola part is a later transcription, yet these works were edited and printed for both instruments at the same time of publication—in Brahms' lifetime."

"Yes," he agreed. "Brahms conceived them as being played by either one or the other instrument. I had the opportunity of playing

His editions prove his deep understanding and versatility of the instrument.*

First Solos for the Viola Player	(arr. Doktor)
(Solos and Duets for 2 violas, first position concert music)	
Solos for the Viola Player	(arr. Doktor)
Sonata a-minor "Arpeggione"	Schubert
(for the first time corrected after the ms. in the Paris National Library)	
Duets for Violin and Viola	Mozart
(K.423, 424, corrected after the ms.; two complete score parts)	
Sonata in G minor (va.-piano)	Locatelli
Concerto in D (va.-piano)	Hoffmeister
Sonata E♭ (va.-piano)	Joh. Nep. Hummel
Two Duets for Vlin and Va.	K. Stamitz ea.
Two pieces for Va. and Piano	Julia Smith
Sonata in C (va.-piano)	Joh. Fr. Fasch
Concertants for Va. and Bass	Dittersdorf
(edited and provided with a Cadenza by Paul Doktor)	

the sonatas some time ago in Vienna from the first prints marked 'from Brahms' personal library'. The very first edition already included both the clarinet and viola parts. His love for the viola is also shown in his two wonderful songs for contralto, viola and piano.

"Today, the violist is a very fortunate individual. Composers began to write for the viola as soon as there were players good enough to inspire them. The violist Lionel Tertis may well be given the credit for having started the ball rolling, and then of course there are Primrose, and Hindemith. Some of our great composers, however, have played the viola well: Mozart, Schubert, and Paganini."

"And may I mention Mendelssohn, Joachim and Ysaye?"

"Yes, of course. And among contemporary composers writing for the viola, we have men like Milhaud, Hindemith, Bax, Vaughan Williams, Walton, Britten, Benjamin, Hahn, Rivier, Tansman, Bartok, Bloch, Porter, Harris, Partos, Piston, etc."

We discussed viola size. "So much has been said and written on this subject, and it does seem odd that no decision has been made as to just what size the viola should be," I said. "Didn't Vuillaume make a viola according to the measurements of the French physicist Savart which were considered the ideal measurements?"

"This instrument became the small cello, to be played as such," replied Mr. Doktor.

"And the tone quality, did not that differ from what we today know as the typical viola tone?"

"Very much so. It was too small to play with the cello fingering and too large to play under the neck. And so of course the whole idea was abandoned. No, I feel that the size of the viola can never be resolved scientifically because strictly speaking, the viola body would have to be really bigger than $17\frac{1}{2}$ inches to give the range needed to cover a fifth lower than the violin and an octave higher than the cello."

"There are so many differences of opinion as to the size of the viola that I imagine violin makers are at a loss."

"That is particularly true since the demands from the players themselves are so varied."

Here Paul Doktor demonstrates the hand position.

Paul Doktor is of the opinion that most orchestra and chamber music players prefer the smaller sized violas. "Soloists as a rule," he told us, "like to play on instruments as large as they possible can handle. Still, with a complete program before them, they too find a large instrument extremely tiring on the hand. As I see it," he said, "the advantage which the large instrument has as far as additional volume of tone and possibly more depth is concerned, is lessened by the continuous strain on the left hand." And, "It is impossible to play with the intensity we wish, on a large instrument. In some respects," he added thoughtfully, "intensity is more paramount than facility."

We talked about the problem of the violinist who wishes to play the viola, and asked the artist to consider the technical approach to such a change.

He complied, remarking: "I like to divide violinists who desire to play the viola into three groups. First, there are those who use the violinistic approach. They feel the technic is so similar that they remain unconcerned about any differences. Then, the second group, those who are diametrically opposed to the first one. They alter their style drastically, and go to the extreme to avoid being considered a 'violinist playing the viola.'

"In the second group," he continued, "I think of those who, when they play viola, automatically try to use an extra-wide vibrato and, also automatically, use an overapplication of the bow arm as far as weight is concerned. Their sound quality is rough and certainly is not the ideal viola tone."

"It seems to me that violinists who play the viola like to use bows which are too heavy," I offered.

"I also find that to be so, and that produces some cause for roughness," Doktor agreed.

"The third group," he went on, "comprises the smallest number of players, those who definitely have a 'happy feeling' for the viola. They strike a good balance. But," he proceeded, "let us further discuss the second group, those who apply too much weight to the right arm. You see, I find so many of these," he explained. "As soon as a violinist picks up a viola, his tone becomes scratchy and unpleasant, though he may have a very beautiful tone on the

violin. To me, the secret of the right approach lies in the left hand, not so much in the right arm. The intensity of the left hand is by far more important than the weight of the right arm. True, one has to 'dig in' more on the viola, but without the help of a more alive left hand one really cannot play the viola well."

"Summing it up, lack of consideration of the left hand is responsible for much of the dullness and harshness of sound?"

"Yes, that is so," replied Doktor emphatically. "The viola, we know, often responds more slowly than the violin because of its physically wrong size. To overcome this, we strive for greater co-ordination between bow arm and finger action."

I asked, "What of the players who constantly change back and forth from the violin to the viola?"

"If care is taken it can be beneficial to change back and forth from one instrument to the other. Violists need the technical stimulation that the violin can give them and violinists need the concept of the richer sound which they can gain from the viola."

We next discussed starting students on the viola. "I feel that it is feasible to start students on the viola," Paul Doktor told us. "It is unfortunate that we do not have much original beginners' study material so that students will not feel they are being brought up on substitute material, music which was written originally for the violin. Why," he expostulated, "should the violinists only have the 'real thing,' causing violists to have the feeling that they have only transposed material?

"As for me," he declared, "I prefer the violin basic background. But the public schools need violists in their orchestras and really cannot wait, unfortunately."

I recalled a number of programs presented by Paul Doktor in which he played the violin and also the viola, and asked him now, "How does it feel to change during the same performance?"

He shrugged lightly. "I do not find this difficult. Of course, it is a matter of adjustment. When one knows each instrument well enough, the adjustment is automatically made. Once a person learns the proper relationship of measurements between the two instruments, the problem of intonation is solved."

I said, "The difference in size of the instruments comes to mind."

"Yes," said Doktor, "place ten violins on a table and one may be a bit 'off' as far as measurements and size are concerned. But, place ten violas on a table," and he looked meaningfully at us, "only two of them may have similar measurements! This," he added with a short laugh, "is one of our head-aches!"

Then he said, "I like to compare the violinist's problem with that of a woman buying a pair of shoes. Outside, the viola should be small with easy playability, but inside, ah, it should have lots of room for volume and sound." He smiled, "Just as the shoes are invariably found by the patient buyer, so also with the viola."

I asked, "Don't you agree that other factors make it difficult to play on certain violas? I mean, not necessarily stemming from the size of the instrument?"

"Yes," he replied. "A clumsy, unhandy feeling may arise due to a badly-shaped neck and too-wide space between the strings."

"Isn't it disturbing," I questioned, "for the fingerboard to be flattened under the C string?"

"In my opinion," he answered, "the 'rim' between the C and G strings is completely unnecessary. Its only purpose is to give the C string more room to vibrate, but it can be eliminated, and it certainly does complicate the problem of intonation, particularly in double-stops between the G and C strings."

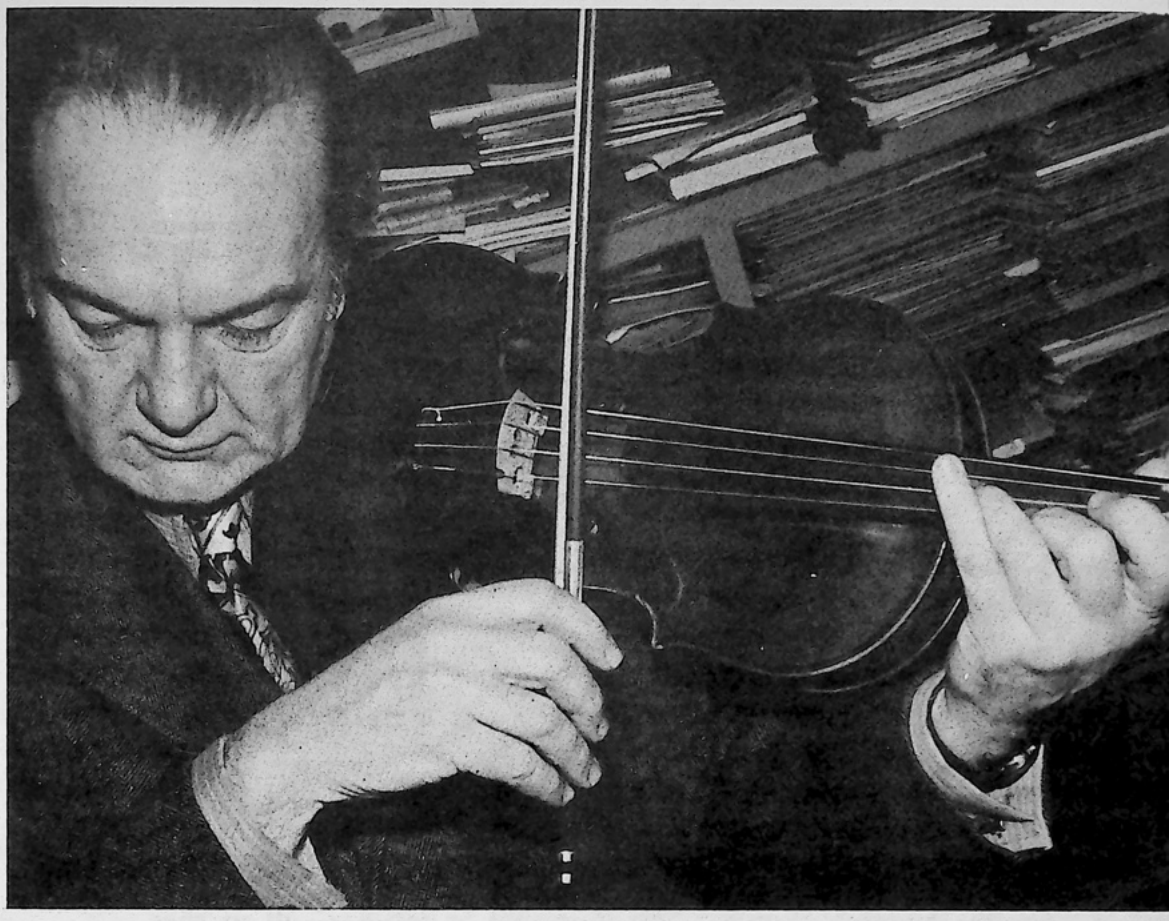
"How about the vibrato adjustment in going from one instrument to another?"

He replied, "The viola vibrato is wider and perhaps slower than the violin vibrato, but this adjustment is almost automatically made by the player. The moment he picks up the viola he finds it necessary to give more intensity to the playing on the larger instrument. Yet, I am averse to over-doing the slow and wide so-called 'viola vibrato.' "

"You prefer a wrist vibrato?"

"I do. However, if someone plays with a good arm vibrato and produces a good tone, I would not change it. The violinist who has a very tight vibrato might find viola playing excellent practice for development of fuller tone and wider oscillation of the vibrato. His tone will improve."

We next discussed spiccato bowing on the viola. "All of the



Mr. Doktor feels that with a certain degree of care, it can be beneficial for violists to switch back and forth from viola to violin. The violin thus affords technical stimulation to the violist.

spiccato bowings should be played nearer to the string on the viola," Doktor advised. "The bounce should not be so high up, as the strings will not speak on most violas as quickly as on the violin.

"About the matter of 'string-speaking' on the viola, there is a misconception generally. It is explained that the strings are thicker and therefore require more weight and more digging of the bow. This is not so," he pointed out. "No, it is more apt to be due to the fact that scientifically the viola is too small. In other words, and I have said this before, the viola is incorrectly proportioned in

relation to the size of the violin and cello, when we consider the volume requirements of the three instruments."

Paul Doktor was born into a family which was absorbed with concert life. His father, Karl Doktor, was violist of the eminent group of players, the Adolf Busch String Quartet, his mother, Gina Doktor was a pianist who taught and concertized. The boy was set to music study at five years of age and at once he was in complete rapport with his environment. This was in Vienna. In 1938 Paul received the diploma of the Vienna State Academy, and that year joined the Busch Quartet for quintet concerts, playing the second viola at his father's side.

In 1942 Paul Doktor was recipient of the highly-esteemed First Prize for viola at the International Music Competition in Geneva, Switzerland, the only first prize ever received by a violist. His solo career as violist was well-launched, and he toured in concert and with orchestras in Europe, the United States and Canada. He is Professor for viola and chamber music at the Mannes College of Music, the Juilliard School and New York University, as well as the Philadelphia Musical Academy and Fairleigh Dickinson University.

He has recorded, appeared on TV, written articles and edited a sizeable amount of music and is sought as lecturer—all in the interest of his beloved instrument, the gracious viola. He also has founded, toured and recorded with the Rococo Ensemble, The New York String Sextet and The New String Trio of New York.

Milton Katims

When we asked Milton Katims, violist and conductor of the Seattle Symphony, to express his opinion of the character of the viola and its role in music history, he gave us this background of the instrument:

"A cursory examination of early orchestral scores, according to Grove, shows the viola being used as a 'pale double' of the basses and second violins. Bach and Handel brought it forward, but only when it became an integral part of the string quartets of Haydn and Mozart did it begin to assume its own status and personality. Beethoven's quartets continued the viola's rôle of growing importance, though—I might say here, something that may seem surprising—the viola parts of the Beethoven quartets can all be played in the first three positions!

"I expect some violists will rush for their Beethoven at this point," Katims added, "to check up on me—here's hoping my recollections are accurate!

"Carl Stamitz gave the viola its true dignity as a solo instrument, and Berlioz was one of the first of his time to consider it seriously as a solo voice in an orchestral work. His 'Harold in Italy' is practically the only significant issue from the Romantic period. Further emancipation of the viola came with Wagner and Strauss. Today the composer expects and demands the same technical equipment of the violist as is required of the violinist. Naturally, artists who have adapted themselves especially to the serious exploitation of the viola have increased rapidly in number. The repertoire has been steadily enlarged by composers writing for solo viola, requiring fully as much intelligent, conscientious and painstaking application on the part of the performers, as by those

of any other solo instrument. The literature of the viola is growing rapidly—now enough to fill a hundred pages of the Altmann catalogue.

"The radio too," Katims said, "has found in the viola an ideal medium for microphonic reception.

"As for the instrument itself, and its nature," he added enthusiastically, "in the hands of a capable artist, it has a richness, depth and individual tonal beauty completely and captivatingly its own. I feel, definitely, that more violinists should turn to the viola. There is always a demand for a really first rate violist in orchestras around the country. As a matter of fact, almost all of my graduate students have found good positions throughout America. And—have you noticed too that a viola lends a wonderful color to a dance band?"

We talked about the significant rôle of the violist in the string quartet.

"In chamber music, aside from the important fact that the viola provides an individual color of its own, it also forms the liaison between the violins and the cello. At all times it carries the responsibility of an inner voice which must, through flexibility and musical understanding, give sympathetic support to the melodic line—flexibility in the playing of rhythmic figures—musical understanding in the awareness of the harmonic changes."

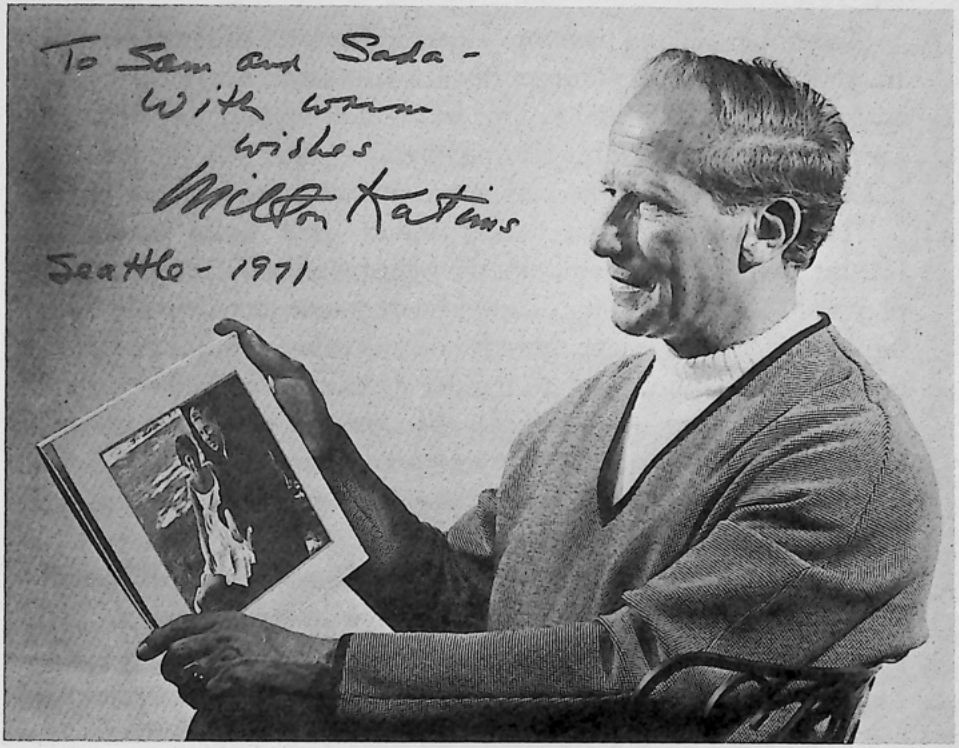
"The middle voice must be played with a positive approach?"

"Yes, definitely. Toscanini had a miraculous way of bringing out the inner voices in an orchestra to support the upper line. This gave life to his performances!"

We asked Mr. Katims if he had found it a delicate matter to fit in with the Budapest Quartet in performance of the viola quintets.

"No," he said. "I found it an easy matter to blend with and become a part of their musical conception without disturbing their balance. This is, of course, a tribute to the Budapest Quartet: their musical ideas are so well-shaped and so compelling that one cannot help but 'go along' with them in an ensemble."

"I am reminded of the time, a few years ago in Indianapolis, when you were scheduled to play three quintets with them, and Kroyt, their violist, became ill, they were about to cancel the



Milton Katims in 1971 showing the Applebaums the portrait of his two children. That day his edition of the Bach Suites for Viola was discussed.

concert when someone suggested that string quartets should be played instead of quintets."

"We had only a short verbal rehearsal, then proceeded to play the concert," he recalled.

"Do you remember the program?" we asked him.

"Distinctly! We played the Haydn 'Lark' quartet, Beethoven Op. 18, No. 1, and the Brahms A minor. It made me particularly happy," smiled Katims, "when Mr. Roisman told me afterwards, that during the performance he soon forgot that a substitute violist was playing in the quartet."

Katims has played informally with such virtuosi as violinists (to name a few) Elman, Huberman, Stern, Szigeti; cellists Casals,

Feuermann, Piatigorsky; pianists Myra Hess, Nadia Reisenberg, etc.

"Ensemble playing develops a perceptive kind of sensitivity; for the musician who plays constantly in an orchestra I consider participation in chamber music groups an absolute necessity if he would keep the fine points of his playing alive."

I brought up the subject of intonation in an ensemble:

"The problem of intonation solves itself quite naturally," Katims said. "You unconsciously adjust yourself. When a good player sits in with a string quartet, he of course, becomes alerted to intonation at once. Since there is no such thing as absolute intonation, it becomes necessary to temper it skillfully and constantly.

"Actually, even more difficult than quartet playing is the performance of string trios. Here, every note counts! Each is important from the standpoints of beauty and perfection in blending, as well as intonation."

"The transparency of the works no doubt adds to the difficulty."

"Yes, one sometimes feels quite 'naked' playing these works," Katims agreed.

"As to the viola itself—" I started to say, when Katims put in:

"Well, as far as the left hand is concerned, naturally one's fingers must go down on the fingerboard with more force and solidity than on the violin, because of the greater thickness of the viola strings. And one cannot go quite as fleetly across the fingerboard as the violinist—dexterously, yes, but not with quite the same ease —for one is exerting more left hand and bow pressure to make the notes speak."

"What about variations in the rapidity of the vibrato?"

"Of necessity, the vibrato must be slightly slower and wider than on the violin—it must suit the character of the viola."

"You vary it, depending on where you are playing on the instrument?"

"Naturally, as one goes into higher registers the vibrato becomes faster and narrower."

"Some violinists who take up the viola approach it violinistically," we interjected.

"Well," said Katims, "their bow is apt to fail to get deeply

enough into the strings. They will often get a kind of flautato sound, unless they use the full weight of the right arm, and 'dig in' a bit more."

We felt it would be interesting to have Mr. Katims discuss some of the subtle problems encountered by the violist.

"Problems on the viola are actually little different than those on the violin. It is just a question of degree. MUSIC is the difficult instrument!"

"Let us consider the A string—how does it differ from the D?"

"The A string of the viola has a much more 'open' sound than the others," he replied. "And of course you have to compensate for that difference in your dynamic level of playing. Leaving the A string and passing to the D, you naturally apply more bow pressure, and even more as you pass to the G and C strings. Compensation for the changing character of each string must be effected in order to avoid a sudden alteration of tone color as well as volume."

"Let us talk about the bow grip."

"It is much the same as that of the violinist. Each player has his own idiosyncrasies. I feel that the general rule is that the thumb and middle finger, opposite each other, act as the fulcrum between the first and fourth fingers; the former applying pressure to create tone and the latter for purposes of balance. Mastering the subtle types of bowing is of course essential to the development of real artistry. The player must have such complete control of the bow at all times, that any desired musical effect may be obtained. For instance, it is so important to be exacting about articulation of repeated notes within a phrase, and in accompanying passages in slow syncopation, I make sure that all such notes are subtly but clearly enunciated. These things may sound elementary," Katims apologized, "but one can sense a really beautiful bow control in just such seemingly unimportant phrases.

"And in a martelé passage," he said, "it is surprising how many students will start each note with a precise attack, but when a note is finished they won't release the bow pressure so that the sound continues to ring. Of course, the vibrato must be maintained even during the stops between the notes to help accomplish this."

Katims with Sada Applebaum, early 1971. "In my work with the Budapest Quartet I had no difficulty in blending, in becoming part of their musical conception. Their musical ideas were so well-shaped."

"Do you maintain that upper position technic need not be more difficult than lower?"

"Well," he answered, "the upper positions should not offer greater hazards than the lower; however, because of the narrowing spaces between the notes and the more awkward position of the left hand, some added physical difficulties may be encountered in the higher registers. Violists should bear in mind that the hand should move in an unbroken line when going up the fingerboard from the first to the higher positions. Actually, both the hand and arm describe a slight curve when so doing—just as the bow arm describes an almost curved motion when going across the strings."

On scale practice, Katims divulged that: "With the limited time I have to practice nowadays, I apply myself immediately to works I am preparing. I rarely have time to warm up with scales.

However, I assuredly advise everyone to practice scales and arpeggios—this is the only way to get to know your fingerboard thoroughly; and to achieve the same clarity that the hammer-like action of the fingers gives the ascending scale, one should pull each finger away from the string, almost like a left hand pizzicato, when descending. For the bow arm, there is nothing to take the place of slow scale work, one note to a bow, combined with exercises in staccato. This last strengthens both the wrist and the forearm.

"I have found that students who possess a good musical understanding and whose goal is a sound musical conception, recognize that technic is merely a means to a musical end. These students are often able to overcome purely technical difficulties more readily than those who concentrate solely on the mechanical mastery of their instrument."

Then he said: "One of the interesting phases of musical per-

Katims and Samuel Applebaum, early in 1949, absorbed in analyzing an important phase of bowing technic for developing fine ensemble.

formance is the inadequacy of our system of notation. In the printed word, for instance in a play or novel, there is the logic of the words themselves to help clarify the meaning of the author. But in music, beyond the printed page, lies the domain where the artist, only because of his musical understanding, can recreate the composer's intentions. One cannot play merely what is written—that is hardly more than a beginning!

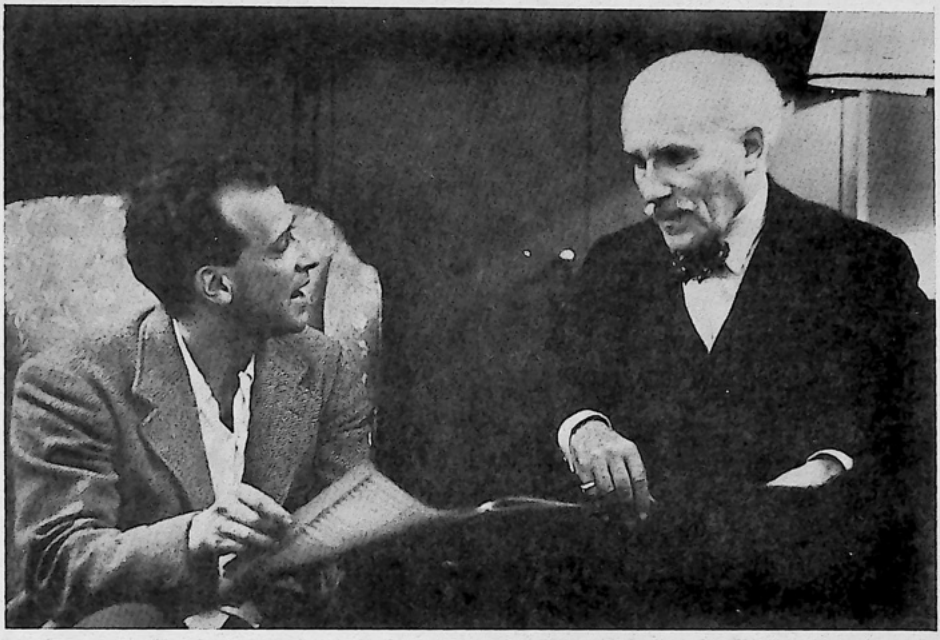
"Consider the music of Mozart: there are comparatively few dynamic markings, and certainly no indications for rubato. Yet inherent within such music there is marvelous opportunity to express dynamic interest and subtle freedom. I have discussed such points specifically with Toscanini many times. I have asked him how he arrives at a tempo, the character of a composition, his interpretation. His answer has been direct: 'After you have examined and studied all the tangible indications of your score, you must rely on your good taste and musical instinct.'

"Toscanini told me once that he was concerned about a certain passage in one of Verdi's works and consulted with the composer, telling him of his anxiety. He sat down at the piano and played the work for Verdi. When he finished and looked up, Verdi said to him, "That is just the way I want it performed. Had I indicated my meaning by markings, the performance might be exaggerated by many'."

"Many musicians are apt to exaggerate rubato," we remarked.

"Oh yes, too often! Toscanini's rubato was so subtle and so much a part of the music that it never appeared anything other than perfectly natural. The rhythm must 'bend,' not 'break.' Music cannot be straightjacketed by bar lines and strict meteronomic values—music must live!"

Milton Katims worked very closely with Toscanini for a long period of time. "Though there has been much written about Toscanini," he told us, "I should like to add that he possessed a really remarkable gift as a psychologist. He had an amazing way of handling the orchestra, of getting the utmost out of a group of players. He could startle them into a high voltage state of alertness. Uncannily, he sensed an orchestra mood almost immediately and soon knew the capabilities of each individual in it. When he



1949. Katims with Toscanini examining an orchestral score. Katims was assistant conductor of the NBC Orchestra.

studied a score, at home or away from the concert hall, he was able to anticipate where weakness would occur. I am told that once, when he was traveling with the orchestra on tour, he was sitting at one end of the car studying a small score and suddenly was heard to shout, 'No! No!' It was a dramatic moment! The outburst occurred just after he had cued in the horns in his own mind and was already anticipating an entrance with which he was not pleased, just as though he had actually heard it played! That," Katims smiled, "anyway, is how the story goes."

"In your own work with orchestra, what do you consider the most important function of a conductor?"

"To be able to transmit to the orchestra my own understanding

of a score and to be able to inspire them to bring to life the composer's intentions."

We spoke lengthily about phrasing.

"In every phrase one must feel a sense of direction; there must always be a growth of intensity toward a high point and then a relaxation. Even in a sustained note I like to have a feeling of motion. Just as when you bow, there should be a sense of breathing like a singer—the up-bow is like an indrawn breath, the downstroke like breathing out—so music must breathe in phrases. There must very often be 'air' between notes, as well. Complete rhythmic poise, too, can enhance and lend suspense to a phrase.

"More and more," he summarized, "as I listen to artists and artist students perform, I realize the absolute necessity for *projecting* one's musical ideas, dynamically and emotionally. If a performer's own musical personality does not *project* across the footlights, if he does not succeed in making the music an emotional experience for the listener, then he has not created anything important and has failed musically as well as artistically.

"The most important facet of music is its power to stir the emotions," Katims spoke with conviction. "If it does not do that, its purpose in our lives is lost."

Milton Katims has held to the highest artistic standards. Born in New York he received his education in the schools of that city. He received his B.A. from Columbia University.

In 1933 he became assistant conductor of the National Orchestral Association under Leon Barzin. Next year he joined the Mutual Broadcasting System as viola soloist and assistant conductor, and during the following twelve years concertized extensively.

In 1943 he was engaged to play with the NBC Symphony and as first desk violist, became one of its regular guest conductors. He went to Israel to conduct fifteen concerts of the Israel Philharmonic. He guest-conducted the orchestras of Buffalo, Detroit and Seattle, among others.

Milton Katims, conductor of the Seattle Symphony Orchestra, brought idealism, exceptional musicianship as well as modesty, to that commanding post. Seattle honored their beloved conductor recently by naming him Man of the Year.

William Primrose

"Though the viola is, by its nature, less suited for the exhibition of virtuoso pyrotechnical display than to the interpretation of deeper musical thought—and poignant tonal beauty cannot be as fully captured on the violin—more and more composers, having realized its potential for solo work, have begun to write more widely for it," William Primrose stated. "The viola is my choice because it is a medium of expression that I like.

"Violinists, who are unable, for mental or physical reasons, to develop the degree of technic that is required for virtuosity either as soloists or in orchestral careers, often turn to the viola in the mistaken belief that their limited violin technic will somehow be adequate for the viola—the proverbial 'vain hope.'

"There are violinists who take up the viola because they think there is a better field for the instrument. I cannot countenance this attitude. It is rather like an apology for the viola, which is not worthy of the player nor his instrument. Certainly, the added beauties of tone of the viola counterbalance any lack in versatility."

To hear William Primrose play leaves no doubt that virtuosity is definitely required to play the viola. He is capable of all the same fireworks that can be performed on the violin, and Primrose has been universally acclaimed by critics as the finest exponent of the art of playing the viola, tonally, technically and interpretively.

"Who should and who should not study the viola?" Mr Primrose repeated my question. "Many violists come to me from all parts of the world. The first thing I do, before discussing their attitude toward the instrument and their other qualifications, is to examine their hands. It is extremely important that the player's hands be broad and strong, because the tax and strain on the hand

demanded by the longer span required in fingering the viola, is greater than that of the violin. Years of experience have shown me that much disappointment and heartache come to the prospective violist who lacks these essentials."

However, it is interesting to note that Mr. Primrose says, "A good violist should have no difficulty in turning to the violin, and with good intonation it should take him about one minute to readjust."

The Amati viola which Mr. Primrose uses is built rather like a small cello than a large viola, and he considers this the ideal shape. Despite its size, it is surprisingly comfortable to play on and the tone of the instrument is extraordinarily responsive. A drop of olive oil and a very soft cloth are all Mr. Primrose uses to keep his viola very well polished. Its neck, however, has no varnish on it. Somehow, this contrast to the pleasing, polished shininess of the body engenders an austere feeling. This lovely Amati Viola was made in 1630.

However, Primrose also highly prizes his new viola, five-eighths of an inch longer than his Amati, made by William Moenig, which has a brilliance about it overlaying a mellowness comparable to the Amati tone. Some years ago when Mrs. Applebaum visited with him in Philadelphia after he had returned from a tour with his new viola, he was very enthusiastic about it, telling her:

"I want quality with power when playing with an orchestra, so that the tone will flow without obvious labor, especially on the lower strings, and I am really delighted with this instrument.

"Many violists often have peculiar ideas about the size of a viola. There was a time when players credited themselves for using as large a viola as they could possibly handle. Personally, I think a 17″ viola is cumbersome. The ideal size is between 16″ and $16\frac{1}{2}$″."

At one point during our visit, Mr. Primrose suddenly broke through his apparent Scottish Reserve to give our young son Michael his first memorable lesson in photography. Primrose was as absorbed in his explanation to Michael (the pair of them crouched over the equipment on the hotel-suite floor) as we had seen him in his music.

Primrose the man, like the player, is a warm, energetic, striking

William Primrose in 1943. Mr. Primrose feels that most of the violin works do not lend themselves well to the viola. However, there are a few notable exceptions.

looking man whose interests extend from fine literature, a great love of travel, which he does constantly, to chess, which he plays with his characteristic excellence, carrying on games by mail with fellow artists.

One is made even more aware of Primrose's relish for life if you can see him thoroughly enjoying a bit of "boxing" with "Mac Primrose," or "Sir," the Primrose's Scot Terrier. He says that he has, in fact, a great respect for anyone's boxing agility!

We turned to a discussion of the viola literature, which contrary to popular belief, is quite rich. Much of it was composed during the Classical Period (though comparatively little during the Romantic Period).

Mr. Primrose had some rather strong views on one particular aspect of viola music and he opened the discussion by saying, "I will be frank with you. I do not like to see standard violin works transcribed for the viola. Most of the major violin works do not lend themselves very well to the viola, though there are, however, a few notable exceptions.

"Let us first consider the famous Bach Chaconne. As remarkable as it is for the violin, so it is displeasing to me when played on the viola. I cannot listen to it and dissociate it from the key of D minor. It just seems to be written in the wrong key for the viola. However, his cello suites are beautiful on the viola, but definitely," he stressed, "not the violin suites."

"The Viotti Concerto No. 22, is, on the other hand, rather charming on the viola. I have transcribed this work; also three of the Beethoven sonatas, the G major, the A major and the E flat, all of which sound rather well on the viola and which I have performed in public. The slow movement of the 9th Beethoven Sonata, too, is particularly beautiful on the viola. The G minor Sonatina of Schubert, as well as the sonatas of Handel, the D and A major, are most effective on the viola, not transposed but played exactly as they are written for the violin. Actually, many of the things I play I have arranged myself."

Primrose stood up to walk about the room, picked up a page of music from a chair and looked at it abstractedly. The man and the music seemed counterparts of each other, and throughout the

years seem to have become the embodiment of music and musician.

What thoughts were in Primrose's mind at this time? He may have been reflecting about a recent incident. On the other hand, he may have been recalling the distant past; the time when he stood, a proper little Scots boy of four years, at his father's side, waiting in the Glasgow Railroad Station. In his hand was a new violin case, in his father's, a viola. If so, then perhaps he was remembering the riotous emotions of that wait for the train that would carry them to Blackpool and the orchestra at Blackpool! What he would do to sit amongst them!

His musical gifts were more than equal to his keenness. After the summer Primrose returned from Blackpool. He studied hard, first with his father and later with Camillo Ritter. He was ten when he performed the Mendelssohn Violin Concerto, with a brilliancy that left no doubt as to his genius.

At the age of sixteen, he was granted a scholarship to the Guildhall School of Music. Three years later, in 1923, he played the Elgar Violin Concerto, conducted by Sir Landon Ronald. Primrose performed splendidly.

Though he was a brilliant violinist, Primrose seemed to be drawn more and more to the viola. Physically, he was made for the viola, with his strong, broad hands, and thick-set neck and shoulders, and when he approached Eugene Ysaye about it, Ysaye agreed that he shift to the viola.

It was in Africa that Primrose first distinguished himself as a viola virtuoso. It was after his African tour that he joined the London String Quartet as violist, and played with them from 1930 through 1935. During the period when he played with this splendid group, he toured the entire world. He also toured Europe and South America as a soloist, dazzling audiences with the amazing tonal beauties of the viola as well as with his impeccable virtuosity on this "new solo" instrument.

In the United States, Primrose broadened the scope of his playing when he joined the NBC Symphony under Toscanini, as first violist, continuing through this period to give solo concerts. It was in 1942 that he devoted himself entirely to touring as a soloist. Primrose was engaged to play with major symphony orchestras:

Primrose feels that the Kreutzer studies transcribed for viola are indispensable to every student of the viola. They can be used for a lifetime.

the audiences delighted in the special vibrance of his luminous tones and distinctive musicianship, and the critics showered him with superlatives.

We wanted Mr. Primrose to tell us just how he would begin to start to practice saying, "You have just begun to practice in the morning, just what do you do?"

"Well," he answered, "I have a favorite silent study that I do all of the time. I do it before I start practicing. I do it on the train during my travels, and before I come out on the platform. I do it constantly—and here it is.

"I hold my left hand up as though I actually am playing. The

tips of my fingers are bent so that the very tips themselves touch the base of the fingers. I do not tense or bend the left thumb. I then lift the first finger upright, but as I do so, I make sure that the other three fingers do not lift, but remain firmly pressing the base of the fingers. I then bring it down.

"I do this in eighth notes quite a few times until my finger shows a pleasurable sense of weariness. Then comes the lifting of the second finger while the first, third and fourth stay down. I do it then with the third finger, which is much more difficult, as the first, second and fourth have a tendency to come up with it. Then I do it with the fourth.

"After resting for a few minutes, I proceed by lifting the first and second by alternating; that is, as the first comes down, the second comes right up, and as the second comes down, the first comes up. The same is then done with the second and third, then with the third and fourth. Then I alternate with the first and third. This is pretty difficult. Finally, I do it with the second and fourth, even more difficult than with the first and fourth. Now, that is a pretty good work-out, and I am ready to begin.

"I do quite a few stretching exercises and a few special studies of my own, as I choose at the moment, and then of course I get to my repertoire. At this point, I should like to say a few words about the Kreutzer Studies transcribed for the viola. They are magnificent. Students should know the meaning of each study thoroughly. Each one has a definite purpose. The pupil should, during his practicing, concentrate on that one purpose. These studies can be used for an entire lifetime!"

I wondered if a violin player should start with a small viola.

"I see no reason why anyone shouldn't," Primrose replied. "I would say this, however, that if a player changes when his hand is big enough for a large viola, he must realize that he is making a very radical change in his playing, and yet that it is all based on his previous playing of the violin. There is modification rather than change in tone production. It is more difficult to get the sound to project itself from a larger instrument held to your shoulder."

"Mr. Primrose," I asked, "what would you suggest that would assist a teacher, in a general way, in starting a violist?"

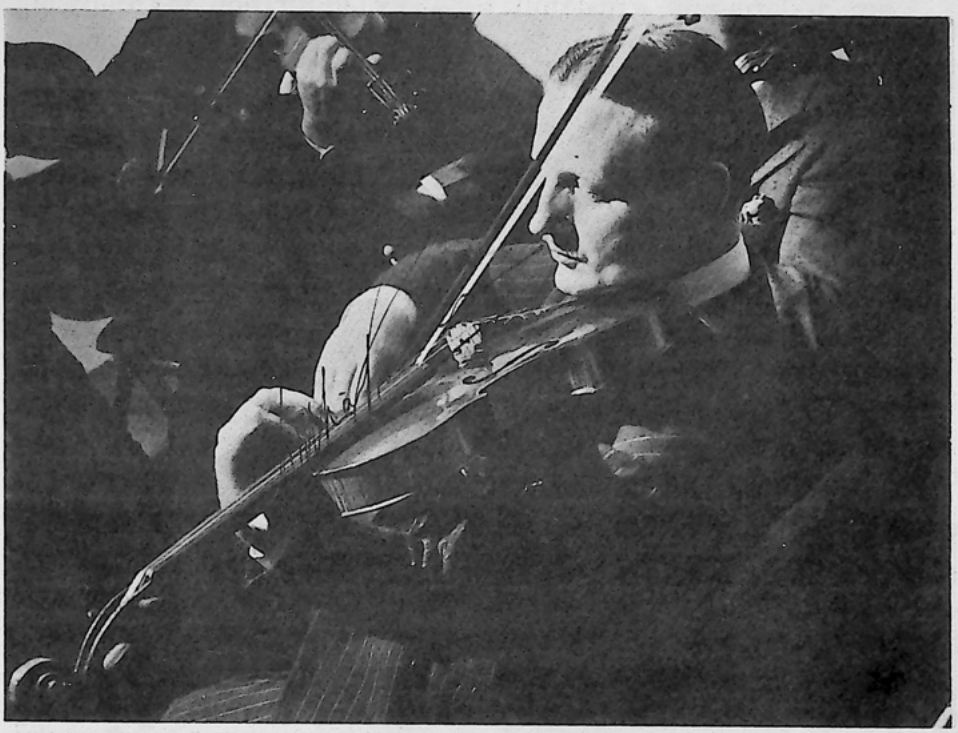
"I would say, have him play long notes. The essential point is to get a good sound. And it is so much easier to get a bad sound on the viola than on the violin. Favor the lower strings at first, even in the first and second lesson. The difficulty of sound production lies principally in the C and the G. And I would have the beginner place the first finger down on the C at the start."

Primrose's vibrato produces a tone of miraculous beauty, which comes from the hand. One need but look at his fingers, very wide at the tips, and very strong, to see how much the build of his hand and its strength contribute to the beauty of his tone. He demonstrated to me the various speeds of the vibrato. "You see," he pointed out, "I believe in the various degrees of speed for an interesting vibrato. The speed should be largely controlled by the emotional content of the music. Students should practice the vibrato in various speeds. Only too often the vibrato is neglected. I believe the vibrato should come largely from the hand itself, and of course on the viola, a wider vibrato is desirable than on the violin.

"While I am on the subject of the vibrato," he continued, "let me talk about scales. They are indispensable. The pupil should know how to play each one well, and with perfection as far as intonation is concerned, and as far as bow changing and smoothness of string changing is concerned. No one should ever practice the scales without vibrato. As a matter of fact, never practice anything without vibrato. Whenever a difficult passage is taken apart and practiced separately, and of course practiced slowly, this analytical work should be done with the use of the vibrato.

"Another important thought in this connection is that this slow-motion workout of a passage should be the exact duplicate of what will later be done quickly. Let us take, for example, the 24th Caprice of Paganini. The slow work should be an exact reproduction. Wherever spiccato is used, it should be used in the slow motion. If any other type of bowing, practice this in the same part of the bow as when played quickly."

We went back to discussion of the practice of scales. Mr. Primrose insists that the fingers should remain down on the way up the scales, and says that if the fingers are lifted in the early



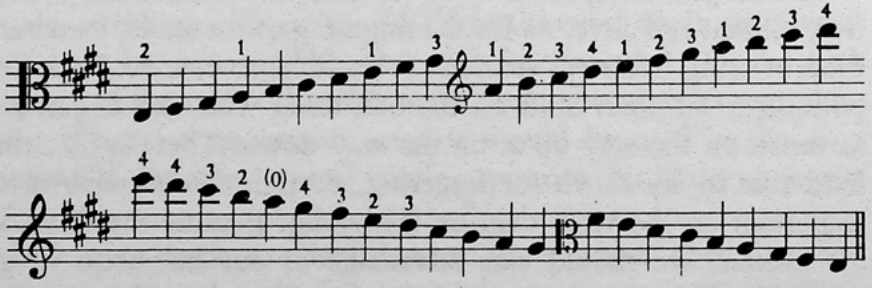
Primrose in 1950 autographed this picture to Lois Applebaum. He feels that scales should be practiced with the whole hand kept free, vibrant and alive.

stages, it is like trying to run before learning to walk.

"When practicing scales with vibrato, the whole hand is kept free, vibrant and alive. As for the fingering of the scales, I am very fond of using half steps as much as possible, to connect from one position to another. Shift on the half tones with one finger, not so much on the way up as on the way down. There is no other hard rule to lay down for fingering, though this is much more important on the viola than on the violin. Because the distances are greater, we should take advantage of our half steps to go smoothly from one position to another. It goes without saying that this position change should be made with precision and with

the entire hand. The vibrato should not terminate even for an instant during the actual shift. By way of illustration, the following scales would be helpful:

(o) harmonic need not actually be fingered, as the open string will itself sound one octave higher in rapid playing.



"I like to use extensions where possible. I have a strong objection to students thinking of their instrument as positions in blocks. Think of your instrument as of one position. It is so easy to get into hidebound ways of thinking. There is the individual who will say, though he has a certain degree of technical ability, 'I cannot start with this passage down bow, or in such and such a position.' He shouldn't be tied to that position because the passage happens to be in that position. It is like walking a tight rope to be stuck in any one position; there is only one place to go, nowhere else, or fall down and break your neck. Take jumps and leaps and keep your hand free and fast.

"When going from one string to another, the prevailing rules hold good. The bow should be prepared for the next string so that the drop is minimized."

At this point Primrose demonstrated something which is particularly interesting. He employed changes at the frog both in *pp*

and *ff*, both practically inaudible, making quite different use of his bow.

When I asked him to change the bow at the frog, in *pp* I noted that his actual bow change was made with the fingers only. When I asked him to make the bow change in *ff*, he did this with the entire hand and with flexible fingers. Both of these methods used on the C string functioned in the same way.

"As far as the tip of the bow is concerned, I am in agreement with Auer," declared Primrose, "that in bowing we should draw out the figure 8, drawing the bow out at the tip. I do not believe in the theory of the dead-straight bow. As I approach the frog on the up-bow, the bow goes slightly farther away from the bridge, so that when I am actually at the frog, it goes in a bit. At the tip, it is just the other way around. At the tip, I turn the stick away just a bit, and then, with a slight action of the hand and with passive action of the fingers, I obtain a smooth bow change.

"I believe the direction of pulling the bow is very well expressed in French. Instead of 'down-bow' and 'up-bow,' it is 'pousez' and 'tirez,' meaning to push the bow up and to pull the bow down. I should like to recommend a little special study that will do much for the development of bow control. So much of one's lack of bow control can be traced to the rather insecure grip. The fingers on the bow need to have the feeling of balance and power. To achieve this you should try holding the bow without the thumb. This immediately forces the remaining fingers to grip the bow with great firmness. When you once have learned how to do this, try turning the bow sideways and then up. Then do the same thing with the thumb on the bow; and then again, taking the thumb off."

It is particularly interesting to note the general manner in which Primrose holds his viola. Because of the size of the instrument, many players hold it below the level of the shoulder and we become accustomed to seeing it played in this position. As the manner in which the instrument is held gives one an indication of its overall size and proportions, it is not surprising that we get the feeling that the viola is rather oversize and overheavy. Not so with Primrose, who brings the instrument to his jaw with precision, holds it then a little above the shoulder and proceeds to handle it

with such ease that the speed and brilliance of his movements are a declaration of the true master in comfortable control of this instrument.

Speaking more of the specific ways in which Primrose holds his viola, we notice, for instance, that his left thumb is held opposite his first finger and is well relaxed. However, despite his thumb being well relaxed Primrose nevertheless does not grip the viola tightly at the jaw. There is at the same time a flexibility of his left shoulder which assists him at the moment he shifts, and as he expresses it, enables him to "relieve the tension one feels in public." As he has a rather short neck, Primrose does not find it necessary to use a shoulder pad. He does feel that the use of a shoulder pad is to be avoided, particularly a rigid one, and that a large silk handkerchief suffices to fill the shoulder cavity.

"Clutching the neck tightly is a dangerous thing," he cautions. "A left thumb held tightly against the neck is not only not helpful, but is a deterrent. It should be relaxed but stationary.

"Let us take a technical passage of three or four bars, one that requires some position changing. Practice this passage *pp*, relaxing the left thumb, then remove the thumb from the neck. Play a long sustained note, removing the thumb, then replacing it. The idea is to develop the faculty of not forcing an over-tense participation of the left thumb. It might be well to say that the left thumb should be more under the neck than it would be when playing the violin. Because of the slightly thicker neck of the viola, this becomes almost an essential."

As to the bow grip, Primrose offered quite a bit of advice. "Often the poor quality of some of the bowings can be traced to the bow grip itself. Pupils have a peculiar way of making difficulties for themselves by working in direct discord with natural principles. Here, pick up a pencil. Study just what the fingers do. You see? It is amazing how this can be applied to the actual bow grip."

I carefully studied the exact way in which he holds his bow. His right thumb, slightly bent, touches the second finger. His little finger remains on the stick at all times, even at the tip, which he feels is very important. Whatever string he is playing on, his right elbow is always a bit above it.

"As to the relationship between the thumb and the stick, this depends again upon the length of the thumb. 'Find the natural position' is my cry at all times. Find the easy position. You should be able to hold the bow at any place and play. At the tip too. This gives a good sense of balance. Hold the bow without thumb so that it balances between the fingers. You should be able to play a few strokes that way too. Then you have a real feeling of balance of the bow in the hand.

"I always avoid the word pressure. Use draw or pull. If you are playing soft strokes and want to play loudly, the bow comes to the bridge, which means that the stronger the tone you want, the more the bow curves in toward you. You cannot get increasing tone by pressing down into the string. It chokes that way. I like the little finger on the bow at all times. Counteract the weight up above to keep the bow straight. Ysaye, you know, could not do this because he had such short fingers and could not reach."

Violists may realize that their instrument is less responsive than the violin; that the starting of a note and the drawing of the bow do not produce their full tone when they fail to use the vigor required to compensate for the difference.

Primrose commented on this by saying, "That the player should always start the note with a slight attack on the string, even in *p*. I like to have the student feel that this attack is felt in his mind before he plays it. This slight attack should also be made on the up-bow. At the tip we want a specific start of the note, which is hard to describe. Shall I say, an attack without an attack? so that our up-bows resolve themselves into notes that are fresh from the very start, without any fuzz or sandpaper on them.

"The plenitude of exercises using the martelé strokes in all parts of the bow as well as the whole bow, are valuable to the violist. This stroke should be given additional emphasis, perhaps even a peculiar sympathetic support from the shoulder.

"As to the amount of hair one should use, use all of the hair, but in addition place a particular emphasis on the side with the bow turned away, with the feeling that it is being pulled toward you." He then demonstrated this. "Notice, I am using the whole width of the hair, but I am concentrating on additional pressure on the

side. This allows the string to respond more freely. Otherwise, the low notes won't speak."

Mr. Primrose then drew a long open C string, of such startling beauty that I knew I had to ask him to discuss the playing of open strings; his view must give violists a further insight into the nature of playing open strings on the viola. He started to answer by saying, "Play as many open strings as is possible." I could see that I was not going to be disappointed and he went on to explain that string players have a natural aversion to using open strings. But when an open string is played, it should be done with a great deal of conviction. The unresponsiveness of the viola can easily be overcome, but one must not try to play it like a violin. The instrument can be tremendously sonorous, but the same system of violin fingering applied to the viola is not always good. The player must get the benefit of the low frequencies which are obtained from the C and G strings on the viola. I feel the same way about harmonics as I do about open strings, and I attach the same expansiveness to harmonics as to the open strings and advise their frequent use—but with authority. One gets the overtones.

"For instance, I use a great many harmonics in the 5th Caprice of Paganini. It is well-known to violists that due to the size of the instrument, there is much difference in fingerings and in the use of shifts."

There is much to be learned from the mode of action which Primrose uses in fingering various passages, and certainly much of his fluency can be attributed directly to the fingering he uses. Viola fingering is still a new art. There simply have not been years and years of traditional viola fingerings. This, Primrose turns to an advantage and he says:

"I use many unorthodox fingerings which cause unusual and frequent string changes in the same position, which the violinist could not possibly do without actually spoiling passages.

"Finger action itself is a very interesting thing. There is a muscular tension as the finger strikes the string and an immediate relaxation as the finger comes off. Particular attention should be paid to the precision with which the finger comes off. It should do so with a peculiar strength of its own. Pupils should develop the ability to

remove the finger abruptly with sparkle and spontaneity. Anyone can be taught to have correct finger action, but it must go beyond that. We must develop a brilliance of finger action. Each finger must be very much alive.

"Though there is greater percussive power as compared to the violin finger pressure, there must be an equal amount of relaxation. The tension must not be increased. There must not be heavy playing with a resulting lack of facility.

"Dealing with the problem of the stretch on the viola, it can be very devastating if approached with the wrong mental attitude. You have to think from the top finger backwards. If you think that you are just leaning back from the top finger, you have more chance of success. Setting-up exercises for the left hand are too often neglected. They will help this development of stretching."

Mr. Primrose then spoke briefly about double stopping, pointing out that, "Double-stopping is just as important on the viola as it is on the violin. Thirds, sixths and octaves should be practiced regularly until the executant becomes proficient in all keys. The practice of double-stopped scales in all keys is a very good approach to this type of technic. I would like, however, to place emphasis on thirds, which should be practiced longer than the others. Tenths should not be started until the hand is ready for them.

"In connection with double stops, if one wants to 'kill two birds with one stone,' practice slow fingered octaves with lots of vibrato —a little special study which will keep all of the arteries and veins opened up."

Spiccato passages that involve string changes are particularly important on the viola. The particular problems, applicable to the spiccato, present peculiar problems on the viola because of the distances between the strings. When the player finds that the quality of his spiccato suffers because of the string change, Mr. Primrose offers the suggestion that, "those who have difficulty in crossing the strings in spiccato passages should practice these same passages without the left hand. Cross the strings with the bow without the fingers. Just use open strings.

"In the performance of the spiccato stroke, the viola requires a higher percentage of lower-arm than on the violin. This should

be practiced in various parts of the bow below the middle.

"The fast spiccato or the sautille should be a broader type of sautille than we are accustomed to hearing on the violin. It should have more breadth. Every individual note must speak truly and clearly. This stroke should be cultivated a bit below the middle and a bit over the middle. Due to the thickness of the strings, during the performance of the sautille, the bow must be very closely-knit to the strings. In other words, it is practically on the string during the performance of the stroke. Otherwise, it will not sound. All spiccatos and sautilles should have more bow length than on the violin.

"Violinists seem to place undue importance on the staccato bowing. It is indeed a fascinating stroke and audiences are dazzled by it when it is well performed and it is, of course, more brilliant on the violin than on the viola."

In speaking with many violists I have noted that they are all as much intrigued by the staccato stroke (as are the violinists). In his austere sagacious way, Mr. Primrose remarked, "The staccato bowing is not the be-all and end-all of bowing. So many people produce a staccato by doing the exact thing we should not do in bowing."

In conclusion Mr. Primrose gave the following very valuable commentary on playing the Handel B minor Concerto for viola:

"The Handel Concerto in B minor has become one of the more popular works in the viola repertoire, and justly so. It has lusty vigor and several piquant, rhythmic devices, and above all, an inspired slow movement. I played many performances before I could decide the exact tempi. I think I can best convey my ideas of these by relating them to well-known standard works.

"The most satisfactory tempo for the first movement will be achieved by thinking of the Bach Double Concerto and its first movement, and I find the last movement of the Handel Concerto closely related, in tempo, and in feeling, to the last movement of his A major violin Sonata. The slow movement I prefer to think of as a 'poco adagio' rather than an 'andante.' Do not be misled by my recording. The exigencies of a twelve-inch disc compelled me to play somewhat faster than I think fit and proper. In this move-

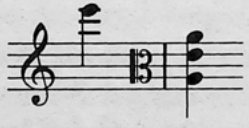
ment, you will find in the second section, two beautiful arpeggio curves in the flute against a dotted quarter, eighth note and quarter in the solo. Be sure the soloist makes a rapid diminuendo to allow the flutest to be heard at these points.

"As for the first movement, you cannot do better than to think of the rhythmic drive and impulse of the Bach Double. It is essentially healthy music and must be played at once 'con gusto' in every connotation of the term, and 'giusto.'

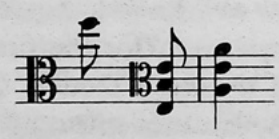
"The slow movement needs little explanation, if any. A player with a feeling for true color and melodic line will never fail in it. Without these perceptions the performance will be unsuccessful.

"The last movement must be full of grace, charm and a certain wit. I do not like the poco piu lento marking in the section immediately preceding the recapitulation. To interrupt the rhythmic impulse appears to me to be a serious error. But, like all such points of view, this is a matter for personal judgment and preference.

"At the foot of the first page in the first movement the following appears, in my mind, to create a hiatus:



I prefer to keep the rhythm going, by playing along with the accompaniment in this fashion:



"I can advise the student not to attempt to devise any particularly fancy fingerings. They will not fit and are out of place. Keep the fingering as simple as possible within the realms of good taste. To

my way of thinking, the editor has left too many passages in the first and last movements 'detache', thus producing a certain monotony, even when played by those possessed of a fine detache stroke. A discreet use of legato is advisable and I suggest the following as an example:

"It is quite in order and in keeping with the period of Handel to throw in, as it were, little trills (or mordants) to enhance the rhythm. These can be placed either on the strong or weak beats as they may suggest themselves. But beware! This is a matter for the keenest judgment and good taste.

"The work speaks nobly for itself. It should be permitted to do so. It is a grand work properly performed, but inordinately dull, when badly played!"

Lionel Tertis

During the past ten years, there had been some correspondence between Lionel Tertis and us. The last time we had seen him, however, and heard him play was in 1924 at Carnegie Hall when with Fritz Kreisler he performed the Mozart Sinfonia Concertante in E flat major.

Now, it was 1956, a long, long time later, and we were on our way to the home of Doctor and Mrs. Hoxie N. Fairchild in New York City, where Mr. Tertis was a guest for a month or so, to meet and visit with him.

Mr. Tertis, "grand old man" of the viola, is a gentle person, compact and smallish in physical size with a mild manner and rather high-pitched voice. His cheeks are ruddy. He rather resembles Rudyard Kipling, we thought as we talked with him. He is a little ceremonious, precise and positive, with towering absorption in his subject, which is the viola, and specifically his own model of the viola.

"All of my thoughts are concerned with improving the viola, and I feel I have succeeded. After very much thought, very much study, and so many long years of playing, I have reached certain conclusions," the distinguished nearly eighty-year-old violist told us.

"Years ago we played on instruments which were very large. I recall, as a youngster, playing on my Montagnana, which is $17\frac{1}{2}$ inches. I feel now that the maximum for an instrument to be played under the chin should be $16\frac{3}{4}$ inches, and at the same time this should be the minimum, in order to get C string sonority.

"Remember," he interrupted himself, "I am not a scientist. The Tertis viola as you see it now is the amalgamation of all the good

Samuel Applebaum with Lionel Tertis in 1956. Tertis is delightedly demonstrating his Tertis model viola. He feels that the maximum size for a viola should be 16¾".

instruments I have seen, plus my sixty years of playing. Its aim is to remove the cumbersome obstacles."

We asked him to expatiate on the differences between his model and other violas.

"The very first thing I did," he said, "was to thin the neck down so that it is almost as thin as the violin neck. My thought is to reduce the weight, wherever feasible, without affecting the longevity

or stability of the instrument. I particularly concentrated on making the instrument as easy to manage as possible.

"Usually the neck comes up in the rise, but I prefer to cut a pretty deep insweep so that the thumb can get right in, which makes it much easier for the player to get into the high positions. The width of the neck at the nut end is 15/16 inches.

He proceeded to give us specific measurements. "The length of the neck from the edge of top plate (at the side of the neck) to the nut is 5 29/32", and the thickness at the nut end is $\frac{1}{2}$" without the fingerboard. The thickness of the neck at the socket end is 9/16", also without the fingerboard."

"How long do you like the fingerboard?" we questioned.

"That must be 12". The width of the fingerboard at nut end is 15/16". The width of fingerboard at the bridge end is 1 and $\frac{3}{4}$". The thickness of the edge of the fingerboard is to be 3/16"."

"Just how high do you like the fingerboard to be?"

He replied, "It should be $\frac{7}{8}$" above the plate at the bridge end. The A string must be $\frac{1}{8}$" from the outside edge of the fingerboard. The spacing of the strings on the bridge to be 17/32"."

"How high should the strings be from the fingerboard?"

"That," he said, "is very important. Let us first start from the fingerboard close to the nut. Here the height should be no more than the thickness of a visiting card, and should be a fairly tight fit under the A and D strings. Under the G and C strings, however, the card should be a distinctly looser fit."

"And at the bridge?"

"The string height from the top of the fingerboard to the bottom of the strings at the bridge end of the fingerboard should be 7/32" at the C, and at the G, 6/32" at the D, and 5/32" at the A."

We asked Mr. Tertis how high he liked the bridge to be and he said that the bridge height at its highest should be approximately 1 and 17/32". As for the thickness of the bridge, it should be 7/32" at the bottom and 1/16" at the top. The outside ends of the bridge feet must not be thicker than 1/32".

The ribs of the Tertis viola interested us. At the lower bouts, the width is $1\frac{3}{4}$"; in the middle, $1\frac{5}{8}$". The tapering continues so that the bouts at the top measure $1\frac{1}{2}$". This tapering, Mr. Tertis points

out, is very important, and he declares with evident pleasure, "You notice there isn't a 'wolf' anywhere on the viola."

We noted also that the top and bottom blocks differ from the usual shape.

"I had them made so as not to protrude in a solid square, but to curve like those of a violin," he observed.

The sound post and its position absorbed us next.

"I like the sound post with a diameter of 9/32″ and placed a bit more toward the outside than usual. I have a simple way of testing the ideal place for the sound post on the Tertis model violas," he disclosed. "I take a visiting card 3″ x 1½″, and with this am provided with a device for the best method of testing the position of the sound post."

"This is what I do," continued Lionel Tertis. "I slit the card in halves along the center for 1½″ to obtain the exact and the *best* position of the post. Insert the lower half of the card into the sound hole until it touches the soundpost; the edge of the upper half of the card should be exactly ¼″ from the bridge foot.

"For the position of the post at the *back* of the bridge foot, insert the lower half of the card until the *upper half reaches the foot of the bridge*, then bring the lower half towards bridge until it touches the back of the post. This should give a space of ½″ from back of bridge foot to lower end of the card."

He stressed these important points: 1. The center of bridge feet must be *dead central* with the lower nicks of the sound holes. 2. The bridge must be in the *dead center* of the plate. 3. The string length should be approximately 14 and 31/32″ from nut to bridge, and from back of bridge to tailpiece 2½″.

Well! That was that, we thought. Plenty of talk about measurements!

"And we may as well finish," decided Mr. Tertis. "The bass bar is ¼″ thick and 17/32″ deep under the bridge. The outside of the bar should be 1 and 3/32″ from the center line."

We admired the beautiful scroll, which is 4¾″ from its top to the beginning of the nut. We carefully examined the pegs and the peg box, too. "It seems to me these are violin pegs," we ventured.

"Yes, I use them in order to save weight. The inside width of

the peg box at the top is $\frac{5}{8}''$. At the nut end, the width is $\frac{3}{4}''$, and the sides of the peg box are 5/32″."

One of the most beautiful facets of the viola are the plates themselves. The arching begins immediately from the purfling. Regarding this, he explained, "You see, this arching provides us with the extra air space we want. The arching of the plates to the center line is 13/16″ (he seemed inexhaustible, though we were tiring somewhat of figures), and the top plate has the area adjacent to the bridge rather flatter than the back plate.

"The length of the sound-holes is 3 and 21/32″, the width at the widest point, 11/32″. Notice," he pointed out, "that the center of the sound holes, the lower nicks, is 8 and $\frac{7}{8}''$ from the top of front plate at the *side* of the neck."

"Getting back to strings, Mr. Tertis, this viola (on which he played for us frequently as we talked) sounds magnificent with metal strings."

"The viola is designed so that it is best to use metal strings," he said. "Metal strings are essential for the viola, but they must be the best, and of course they must have the metal tail piece. You see, my two prime thoughts in planning this model were first, to reduce weight wherever feasible without affecting the longevity and stability of the instrument, and the other, to make the instrument more easily playable.

"There are over two hundred and fifty of them in use, chiefly by professional players, and I am delighted," and his eyes did gleam delightedly behind his glasses, "that they are being demanded more all of the time."

So, thoroughly, we analyzed the Tertis viola. We were also particularly interested in going over with Mr. Tertis the material he had written in his book, "Beauty of Tone in String Playing."

In connection with this book, he related this charming little story to us:

Following a concert in London given by Fritz Kreisler, Lionel Tertis in talking to him backstage, disclosed that he was retiring from public life.

"That is impossible!" declared Kreisler. "You must continue playing!"

"But I am involved with so much teaching," was the rueful reply.

"But no, you simply cannot," the violinist persisted. "Incidentally," he asked, "what is that under your arm?"

"I told him it was a manuscript of a little book I had written, and he asked if he might read it. I was delighted, of course, and gave it to him, agreeing that I would come to his hotel for it the following morning.

"And when I came, Mr. Kreisler said some very lovely things about the work and told me he had taken the liberty of writing a Foreword for it, which of course made me very happy," related Mr. Tertis.

"You begin with intonation," I observed to him.

"Yes, I felt that was the most important matter to discuss at the start. To my mind, a good string player is one with a good ear and one who is sensitive to intonation. I maintain, too, that one can achieve a remarkable sense of accuracy."

"Why, then," I wondered, "is there so much failure?"

"In most cases, it is because of carelessness. The player is negligent and superficial in his listening. The habit of not listening," he warned, "becomes worse and worse, and in a short time the player is unconscious of the slight inaccuracies in pitch." He stressed, "There is listening, and listening *intently*."

"One never can relax his listening faculties. And as important as it is to listen, so imperative is it that the notes be corrected at once, no matter how minute the deviation."

Mr. Tertis is an advocate of the wrist and finger vibrato, but without the use of the arm. He feels very strongly about the vibrato itself once the player has attained a beautiful sound. "It should be vital in the sense that it should be continuous. There should be no break whatever in it, particularly when going from one note to another.

"Naturally, it is much easier to maintain this vibrato in the same position but one must make certain that the vibrato does not cease even when changing strings or when changing positions.

"The vibrato must continue until the very end of the note and it must join the succeeding note. My favorite expression," he spoke

Tertis explains: "I never like to play two identical passages in the same way when they succeed each other. Vary the repetition by changing the fingering."

with conviction, "is 'keep the fingers alive.' "

"I presume you feel pretty strongly about open strings in singing passages?"

"A beautiful phrase," he replied quickly, "is often marred by failure to vitalize the dead tone of an open string. The sympathetic vibration on a stopped note of an octave we all know about, but often another appropriate interval above or below is satisfactory. The unison, when it is possible," he added, "is also very effective.

"In my opinion, it is very rare when the blunt tone of the open string is specifically required. Above all, the vibrato must be sincere and must express the inner feelings of the player."

"And the right hand?" I asked.

"My most important thought on this is we should strive constantly to develop equality of tone. How many of us can obtain as much tone at the point of the bow as at the frog?" And he advised, "One should constantly practice fortissimo, moving the bow as slowly as possible without the slightest trace of a scratch and yet with equal sound throughout the bow length.

"The same should be done double piano, without any sign of crescendo or diminuendo. We know how difficult it is to go smoothly from one string to another, but it is of the highest importance to keep the finger alive at the moment of the string crossing. It must remain and vibrate until you actually have begun to play the note on the next string.

"Then, of course, it immediately leaves, and the second note takes up the vibrato instantly."

On fingering, he said, "When we play two identical passages, one following the other, we should thoughtfully play the repetition with an altogether different fingering. This will help to alter the color and conduce toward greater expressiveness."

Of interpretation in general, he declared, "The utmost intensity of feeling, be it fortissimo or pianissimo, appassionata or cantabile, all the time and every time! Thus the inert instrument is brought to life. Above all," he cautioned, "understand the difference between sentiment and sentimentality—and avoid the latter like the plague!"

Slowly, and with intense feeling, he said, "The interpreter of

music in its highest form must rise in his music-making above the levels of the everyday world, its commonness, and its vanity, and hold himself apart, in an atmosphere of idealism."

Lionel Tertis has the full respect and admiration of the music world for his aristocracy of approach to the viola, and to the art of string playing. Throughout his long and musically very busy life his ideals in music have been of the noblest nature. Violists revere him for the advancement of their beloved instrument through his constant efforts. His one passion is the viola, without reservation.

He was born in West Hartlepool, England, on December 29, 1876. From very early years, he devoted himself to the study of music, beginning with the piano. He has arranged many great musical works for the viola, and has had great works composed for him. He has made recordings, concertized extensively, and has brought the viola to the very forefront of solo instruments, with dedication and passion and the true artist's instinct.

Pablo Casals

The occasion was a memorable one. We had met Casals a number of times before, but here on this lovely day at the Marlboro Festival in Vermont, we were accompanied by a perceptive and close friend, Alan Branigan, music critic of the Newark (New Jersey) News. Alan later described the auspicious event by writing:

"The scene was a large, knotty-pine paneled hall in a grove of trees. On the informal stage was an orchestra with some of the world's finest musicians as its members. Attention was centered on the conductor, a short-stooped man who leaned over the score and beat time infrequently. On occasion he would rise in a tremendous surge of imperious musicality. The music that emerged was sumptuous, highly eloquent and very moving. The little man on the podium was the giant of today's musical world, the Catalonian cellist-conductor, Pablo Casals."

To be there, to be part of this commanding scene, was to experience a living, dynamic music lesson. Casals' concepts, rather than specifics; his connection of the specific to the large idea, was an extraordinary thing to witness.

Later we discussed with him the principles of interpretation. "One has to be sensitive to the relative importance of one note to another, such as the second note of the measure, the fourth note, or the last note. One must make a profound study of crescendos and diminuendos; yes, of small bits of crescendos and small bits of diminuendos within the measure."

"You know," he spoke feelingly, "a 'double' piano must be as beautiful and as moving as a double 'forte.' We want clarity of pronunciation. I like precision in performance and neatness. I like

freedom to hold certain notes a bit longer than others even if they are printed as the same length. Of course," and Casals looked at us impressively, "this freedom must be within great order.

"As for dynamics, a passage in forte does not mean that all the notes are to be played forte. An eight bar phrase in forte can include little diminuendos and crescendos. The important thing," he stressed, "is to find the note which has the magic power. The note or notes which precede this magnetic note must be played as though they are leading into the magnetic note. However, they should not be permitted special emphasis.

"The notes which follow the magnetic note must be played in such a way that the listener is aware you are leaving a note with magnetic power," Casals added.

"A diminuendo," he continued, "must be carefully analyzed and subdivided, even if the diminuendo is on one note. If a note or notes lead to a point where a crescendo begins, be very careful to subdivide this diminuendo in a logical way."

"What about long notes that are not specifically marked?"

"All long notes," he urged, "should be played interestingly. They should have a small crescendo or a diminuendo and these must be played as though you are leading to a note, or going away from a particular note. And here again," he advised, "subdivide the long note in order to guide you in the rise and fall of that note. Even the vibrato, must help you in making crescendos by becoming much more intense. In diminuendo, less intense."

Casals is adamant about intonation. He has had his pupils repeat passages until there is absolute accuracy of intonation. To a pupil playing a sonata with piano, he recommends, "do not be afraid to be out of tune with the piano. It is the piano that is out of tune. The piano with its tempered scale is a compromise in intonation."

He is very exciting rhythmically. "The rhythmic passage must always have vitality," he insists.

The cellist dislikes notes that are slightly shortened. Probably his most salient asset as a teacher is his ability to involve the pupil completely in the message of a phrase and a composition as a whole. "Portamentos must come from the heart! They are not with the fingers!" He referred us to the portamento at the begin-

A sketch of Pablo Casals during a performance in 1965. The artist is Lillian Fischer. This is from the collection of Doctor Irwin Geller.

ning of measure twelve in the Andante of Bach's D Major Gamba Sonata.

As a performer Casals is breathtakingly superlative. Theodore Strongin of The New York Times wrote the following concerning the performance of the Bach Suites:

"Casals has created a full-blooded complete universe of his own

Maurice Eisenberg with Pablo Casals. Mr. Eisenberg spent many years with Casals, first as a pupil and then as an assistant—always as a devoted friend.

and his love of Bach bursts through like the sun. All four Suites are juicy, lively, robust, energetic, and colorful performances."

Casals reiterates, "Variety is the law of nature. Nothing in nature is repeated in exactly the same way. Nothing. And so with music.

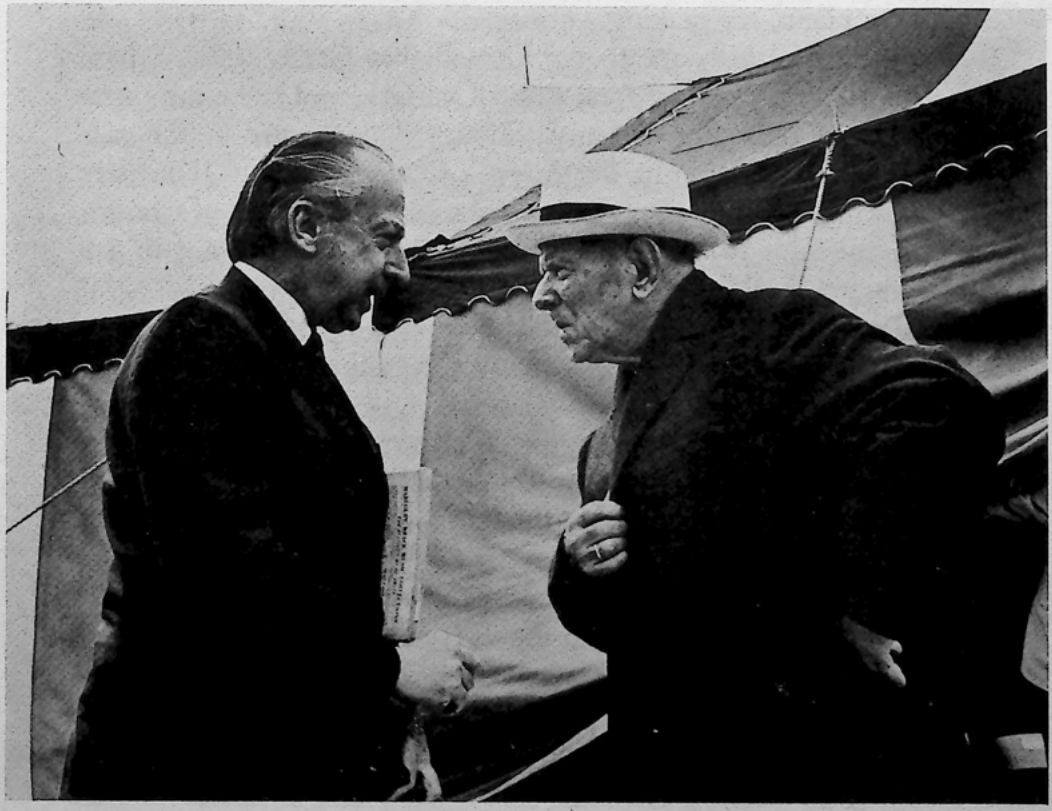
"Furthermore, I would like to say that forte means dynamic changes within a forte or in the range of expression and sonority in keeping with a forte. The same can be said of a piano or of a fortissimo and pianissimo."

"What general rule applies for notes that descend or ascend?"

"I like to put it this way," replied Casals. "When we have a group of descending notes we have a diminuendo. It is not always so, but most always. However, there is one thing we must get away from," and Casals looked at us fully, "that is literally following the marking in the music. What is not written in the music, oh yes, that is of the greatest importance!"

As a teacher he requests rainbows of a student playing the Minuet No. 2 of the Bach G Major Suite. "I want rainbows!" he

An earnest conversation: Casals with Alan Branigan, music critic of the Newark News, following a concert by Casals in New Jersey in 1970.



demanded and eloquently gestured with his hands to outline rainbows of varying sizes. His gestures corresponded to short and long ascending and descending phrases. "So much music is like that. When we think this way we have already created a guide for ourselves."

Again he stated his favorite principle; "Two notes should never be played in the same way." Here he cited as an illustration, Beethoven's Opus 102 Sonata No. 1, second measure. "The second note should be played a bit stronger than the first."

"How do you feel about notes that are held for a length of time?" we asked.

"You must always do something. I feel very strongly about notes which are held. If a long note follows a forte or is in a forte, we must make a diminuendo. If a long note follows a piano or is within a piano, try making a crescendo."

While discussing vibrato we learned that Casals feels, "There should be, first of all, a great deal of variety, and there are times when we should not use any vibrato. This occurs in the soft passages in the Adagio in Beethoven's Opus 102 No. 1. These are subtle skills. In forte passages it is good to use a great deal of vibrato. In diminuendos to a piano it would be very effective not to use any vibrato at all."

On tempo: "One has to learn the art of not playing in tempo. I might be so general as to say we must learn the act of not playing the notes precisely as they are written."

Pablo Casals makes his home in Puerto Rico, in Santurce. Recently he mused, "I used to think that eighty was a very old age. Now I am ninety. I do not think this any more. As long as you are able to admire and to love, you are young. And so much to admire and love! Look at the sky, the trees, and flowers.

"Nature is what has inspired me. It is my teacher and the source of my meditations. Nature has helped me, not the philosophies of the study.

"I see God in Bach. Every morning of my life, first nature, then Bach. I treat music as something divine, as I treat every human being. No two grains of sand are the same, and no two humans are the same. It is God's miracle."

Pablo Casals was born December 29, 1876 near Barcelona, Spain. His musical successes, his indomitable moral strength through bleak vicissitudes; his self exile in anguish from his beloved homeland; his world inspiring Festivals of music, which are more than performances, relate the history of our revolutionary times. Casals' background creates a true homage to a master human being.

We have talked with Casals about Trio Opus 38 of Brahms. "How monotonous it would be," he declared, "if all these eight notes were played with equal length. So here we need to present variety, not in dynamics alone, but in the amount of time we go to notes which are equal in length. Notes that are more important than others are to be held a bit longer, but the audience must still be aware of the fact that eighth notes are being played. When we take liberties, there must be great order!"

Concerning the cadenza to the Boccherini Concerto, again the reiteration, "There must be liberty with order. Where there is fantasy there must be logic and order."

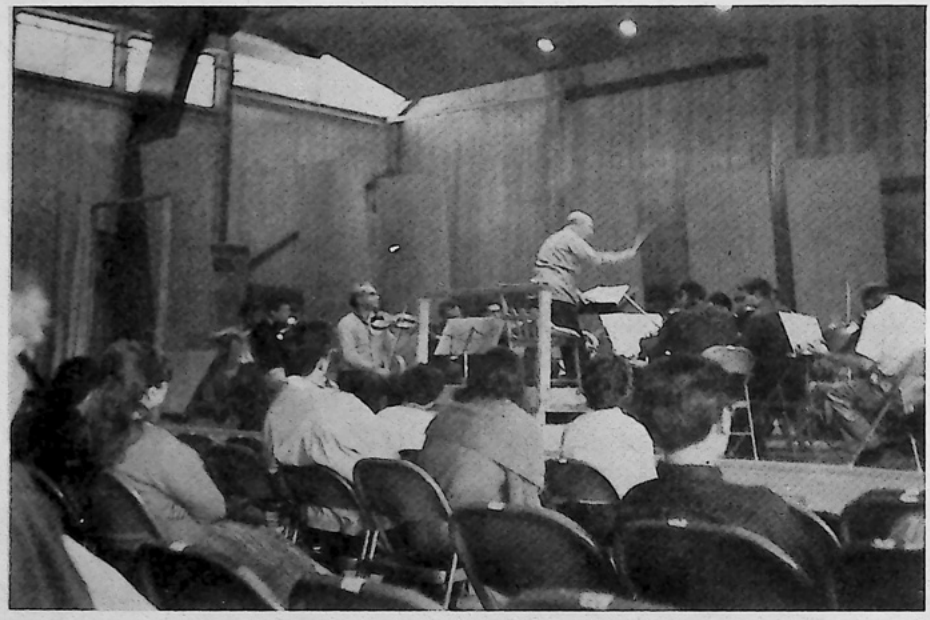
While participating in the presentation of a master class, it is impossible not to take note of Casals' exactitude regarding intonation. "Intonation is a life long job. In the first position the stretch of the hand is not natural and so we have to make a special effort to play in tune. Frequently, the second finger will be too high in the first position. Trills are particularly vulnerable. The upper finger must be sure to reach high enough or the trill will be out of tune."

Regarding fingering Casals has many definite ideas to offer us. "As a general rule I like to avoid jumps. I prefer extensions. You are in a better position then to measure the distance between notes and jump only when you need to. For solidity I prefer to use the third finger when possible instead of the fourth. I find it stronger and I am sure to hit the note in tune."

"Violinists certainly understand this," we agreed.

"I like to feel that what I can do with the third finger I do not permit myself to do with the fourth finger. To make certain that I get perfect fifths I frequently tune the G string just a shade higher to make a perfect fifth with the D string."

Returning to trills, he "objects to trills that are too fast in a



Pablo Casals conducting at the Marlboro, Vermont Festival in 1962. He needed some aid in getting onto the podium—but once there, he became metamorphosed into youth!

slow movement. I never like to start them in full speed. When we have a trill on a long note we first play the note, or we might say first comes the presentation of the note, then the trill, then the continuation of the sound with a crescendo or a diminuendo. Frequently a trill will have two accents, one when it begins and another at the end when it leads to the next note. When a note starts with an upper note as an ornament, it is that upper note which has the accent."

"Does the same principle apply when a note is preceded by the same note as the one with which the trill begins?"

"In that case do not start the trill with the higher note. An example of this would be the 20th measure of the Adagio in Bach's Gamba Sonata in D major."

"When the accent is not pertaining to a trill, how would you recommend it be handled?"

"Herein," replied Casals, "lies much skill and thought. A salient point I wish to make is that the accent must be on the beginning of a note and must be followed by a diminuendo. Do not start the note and then create the accent. The diminuendo which follows the accent," he advised, "must be carefully planned. If it is to be quite a long diminuendo, give enough time for it. Speaking of diminuendos, I should like to add that frequently a diminuendo should replace a ritardando. Many times it is best not to have a diminuendo plus a ritardando."

"Could we discuss the bowings in general?" we asked him.

From left to right: Mrs. Casals, Samuel Applebaum, Pablo Casals, Sada Applebaum, following a rehearsal at Marlboro Festival in Vermont, in 1970.

"As a general rule I feel that young musicians should try to avoid enslaving themselves to the bowings which are marked. Rather than this, change them frequently to create a quality and sonority of tone that you conceive in your mind."

"But what about long notes?"

"By all means, change bows even in the middle of a long note. To develop good bow technic we should learn to hold long notes that are even on all dynamic levels. In public performance," he assured us, "feel free however, to change bows on long notes.

"In the past musicians have felt that they should use all of the bow always. I disagree. We want to use only as much bow as we need, and only in that part of the bow we wish to play. As for chords,", he said. "I am not always happy by following the tradition of playing chords with two strings at a time. It is not always the most musical way to play chords. Many times I do not like to use all the bow in chord playing. I like to concentrate on the bass note, making sure it has a rich sound and there is no harm in ending on the highest note and holding it."

Orlando Cole

Orlando Cole, eminent cellist of the Curtis String Quartet, has had a notable career as performer and pedagog. He has taught a large number of our country's prominent young cellists.

"I strongly feel," he told us, "that the artist or the performing teacher should communicate very closely with the music educator in an effort to improve teaching skills. Only in this way can a larger percentage of the present mass of string students be brought to a level of professional usefulness and musical satisfaction.

"In my view," he went on, "the most serious flaw in much of the cello instruction concerns the teaching of fundamentals. The foundation too often is incorrectly taught. It sometimes is almost entirely ignored. It is too tempting for teachers to rely on the innate gift of the talented students and then to rate the ones who only achieve mediocre results, as 'untalented.'

"Since so-called 'natural talents' are extremely rare, it is the student of average or little talent who most needs the help of better teaching methods and also a very clear analysis of his problems," he stated firmly.

"In my lectures throughout the country," I said, "it is very frequently observed that there are more girls than boys studying string instruments. Do you think that if we relate study of a string instrument to athletic skills, it would help?"

"Why, yes. I consider the physical basis of string playing as being akin to any branch of athletics. Good form is as vital in string study as it is in golf, or tennis or swimming. And in the early stages, at least, string teaching should be as specific and meticulous as good athletic coaching!

"Many fine performers who could help to improve teaching standards acquired their own physical-technical basis in their dim childhood. If ever they knew the steps they then took, they have long since forgotten them," he decried.

"Don't you agree that the concert artist should share in the responsibility of raising the standards of string teaching?"

"Yes! Definitely! I am sure that in a discussion of the art and science of teaching, all roads would lead to a solution of the basic problems," he added. "The artist, if he wishes to teach, has a responsibility to explore; to think through the mechanical aspects of his skill. In addition, he has the task to organize this knowledge in a way that appears logical and understandable to the average student. Throwing up a smoke-screen of unnecessarily technical, pseudo-scientific language only adds to the mysteries of string playing.

"One goal," he emphasized, "should be to simplify and work toward a musical result. As obvious as this sounds, it regrettably is not the practice of many of our cello teachers.

"And it is obvious, too, that all methods and matters of good form have to be adjusted to the individual physical makeup of each student. Therefore, writing or reading about the basis of string playing, even with photographs, has its limitations. Despite these limitations, it is very important that we formulate and express ideas which have been proven to be successful and are indeed valuable."

He added, "These can be modified slightly. I would, therefore, recommend the following procedures for holding the cello and placing the bow grip, and for the left hand:

"The player sits at the edge of the chair with the body straight and slightly forward. Both feet are flat on the floor as though ready to stand, with the knees low enough so that the bowing will not be obstructed. The end pin should be set in such a way that the scroll of the cello should just clear the player's left shoulder, about an inch from the player's neck. The adjustment of the end pin will vary according to the length of the player's arms. The longer the arms, the lower the end pin.

"The corner of the lower bout will contact the left knee. The

Orlando Cole in 1969. As cello teacher at the Curtis Institute of Music in Philadelphia for many years, Cole had great influence on cello playing of today. Concert artists, he feels, should share the responsibility of raising standards of teaching.

right knee will brace the lower side of the instrument. The cello should be tilted slightly from the left to the right in order to make playing on the A string more comfortable. However," he added, "the cello may be gently rotated to favor the lower strings if necessary.

"Now, as to holding the bow," he continued. "With the left hand hold the bow stick around the middle of the bow, the hair facing the floor. With the right hand place the little finger so that it covers the pearl piece underneath the frog. Hook the first finger under the stick in the first joint. The second finger as well as the remaining fingers are placed loosely together in a relaxed manner, they are not spread apart.

"Place the right side of the tip of the thumb on the edge of the frog so that a part of the thumb also touches the stick itself, with most of the thumb on the frog itself. We might say," he added, "that two-thirds of the tip of the thumb will be on the frog and one-third on the stick itself.

"Make sure that the thumb is curved, particularly in the middle joint. When the bow is held in playing position, the fourth finger should be perpendicular so that the four knuckles are directly above the stick. The bow is to be drawn at right angles to the string.

"Place the bow gently on the string about one and one-half inches below the end of the fingerboard at right angles to the string, with the stick tilted slightly toward the scroll. Below the middle we start each stroke with the whole arm from the shoulder. As a general rule," he pointed out, "we introduce the lower arm independently from the upper arm at the elbow joint when we play from near the middle to the tip.

"On the A and D strings, the lower arm is used exclusively from about the middle to the tip. On the two lower strings, it is not necessary to introduce the lower arm until we have well-passed the middle of the bow going toward the tip. The important thing," he reminded, "is to keep the bow traveling parallel to the bridge at all times.

"As for placing the fingers on the cello, the little finger is practically straight and at right angles to the string. The fingers

should be arched. The left thumb is slightly curved," he pointed out, "but it does not exert pressure on the neck. The tip of the thumb is placed opposite or behind the second finger.

"In the 'extended' position, the fourth finger is still straight; the thumb always following the second finger and remaining opposite to it. For the backward extension such as playing B flat on the A string, the first finger is straightened to form a whole tone. In the forward extension the position of the second, third and fourth fingers is not altered. The fourth finger is the guide and remains at right angles to the string. It is important to avoid any rotation of the hand or slipping of the first finger," he cautioned.

Continuing: "Pressure on the bow is acquired mainly by using the relaxed weight of the arm and shoulder. This will have to be supplemented, chiefly in the upper part of the bow, with pressure of the first finger and the bent thumb. The motion," he explained, "might be described as a 'pinch' or 'squeeze'—an upward pressure of the thumb, resisted by a downward pressure of the first finger.

"This can be practiced first without drawing the bow, and always without involving the tension of the upper arm and shoulder. Neither the arch of the hand nor the level of the wrist should collapse during this process," he reminded.

We greatly enjoyed this meticulous analysis as he went on. "The companion element to the importance of good form is relaxation. I do not mean relaxation of the muscles in use," he said, "but of other muscles. If they are tense, they impede the exercise of the muscle being used. This is true of the athlete also. And you know," he observed, "that most tension results not just from emotional anxiety, but from muscular weakness."

He advised, "Exercises can be devised for strengthening the fingers of both hands while keeping the upper arms and shoulders relaxed. This allows free use of the weight of our bodies to provide much of the strength; the endurance which is required. And it is vital to the production of a free, unforced sound.

"The most subtle commandment of cello playing?" he replied to our question: "Intensity without tension!"

"Let us talk about tone production," we asked.

"Since the cello is a singing instrument," he complied, "the

cello instructor, like the voice teacher, should stress tone quality from the very first bow stroke. Yes, a student's ear must be cultivated, not alone for good pitch, but for a keen sense of sound. The teacher sets the example. He should demonstrate the varieties of tone qualities, good and bad, by bowing closer or further from the bridge; by exerting greater or less pressure; and by quicker or slower speed of the bow.

"The student, by understanding these three elements of tone production, can thus experiment by himself. The tonal image in his own ear is the precious factor to cultivate. The player will draw from the instrument as beautiful a sound as he demands from it. That is a surety," Cole promised.

"And in teaching the vibrato?" we asked him.

"I would use caution until the student has developed a good sense of pitch, a reliable hand position, plus strength enough so that tension can be controlled. A tensed-up shiver is worse than no vibrato at all," he noted. "It establishes a bad habit which can be overcome only by starting again, slowly, from the beginning.

"I advocate a motion which derives from the elbow," he told us. "Only the vibrating finger should be permitted to touch the string. The other fingers group above it, touching each other, adding weight and unity to the hand. The thumb, bent slightly, should touch without pressure opposite the vibrating finger—except in the case of the fourth finger, for which I recommend removing it. And unlike the violin vibrato," Cole observed, "the use of the wrist is to be avoided."

He continued, "The hand and lower arm should swing as a unit. A good preliminary exercise is the rapid shifting of the hand, without pressure, from first to fourth position. Then, without using the bow, place the second finger on low E flat on the C string. Pressing it as in playing, the above motion should be contained and applied to produce, without jerkiness, a smooth continuous rotation of the finger tip.

"This, of course," he added, "should be followed with each finger in turn. I repeat, there is to be no independent motion of the wrist and fingers. The finger, hand, wrist and lower arm are molded into one level unit which swings from the elbow, and which remains

in a steady position. And another thing, the upper arm and shoulder should be relaxed to avoid tension. A metronome can be used to establish evenness," he suggested.

"When regularity has been achieved, though the speed is slow, the bow may be applied. And if the vibrato goes out of control or tenses up, delay further the use of the bow. Through patient and careful practice it should be possible to gradually quicken the vibrato to a musically desirable speed, not too fast and not too slow.

"Here again," he said, "the teacher sets the example and stimulates in the student this sensitivity for a singing tone. From single, long tones he will progress to a continuous vibrato, while changing ever more rapidly from one finger to another, or from one position to another.

"And, of course," he went on to say, "the teacher should demonstrate vibratos of various widths and speeds and their application to music of various styles and moods. Thus the student will develop a sense of color and the means to express it in his own, individual way.

"Vibrato is very personal, and perhaps not completely teachable," he averred. "However, this does not mean that it should not be taught. Few pupils will find their way through instinct. Most of them will stumble into unmusical habits which will, regrettably, cling to them for their whole lifetime. Most unfortunate!"

Orlando Cole's aristocracy of outlook endeared him to us. His noble sincerity, his lucidity and clarity of expression, and his disciplined exuberance fuse into a unity of purpose toward the constant advancement of excellence in the art. And he believes in development of truly musical players through wise teaching.

Maurice Eisenberg

There are many conflicting theories about cello vibrato, and we decided to discuss this important matter with Mr. Maurice Eisenberg. "How soon after a pupil begins the study of the cello should he be taught the vibrato?" we asked.

Mr. Eisenberg answered, "I feel that the vibrato should be taught just as soon as the pupil has a desire to learn. I say this from my experience teaching in Paris as well as in this country. At the beginning of course, the desire is not yet there. Too many other things to think about! Then, soon enough, the pupil begins to question about the vibrato.

"Also, I would be guided by their innate desire to beautify their tone. Most of the time, sufficient technical control creates the desire early. A gifted player with a high-strung temperament, has an early interest in a beautiful, natural type of vibrato."

"How would you begin in teaching the vibrato on the cello?"

"The most important thing," he said, "when presenting the vibrato is to develop, impart or create in the mind of the pupil a conception of evenness, an oscillation which is even."

"Do you mean a slow oscillation?" we asked.

"Exactly. This even oscillation must be developed in a very slow tempo. Thus, the pupil simultaneously develops a keen sense of timing, so that, little by little, he can quicken the oscillation."

"Do you advocate the use of the entire forearm?"

"Yes. From the elbow joint to the very tip of the finger, in one unit, unbroken at the wrist. And of course," he stressed, "vibrating on the ball of the fingers. I cannot express too firmly," he stressed, "that there should be no break in distribution of the pressure from

Maurice Eisenberg, 1958. "I feel that the vibrato should be taught as soon as the pupil shows a desire to learn it. Gifted players have an early interest in developing a beautiful vibrato. We should not fail them."

elbow joint to finger tip. It is also important that the top of the wrist should be on the same plane as the elbow joint."

"There is to be a straight line from the top of the wrist to the elbow?"

"It certainly has to be so. The wrist should not bend. The performer has to feel the finger tip pulling back on the string, and must feel that same pull at the elbow joint. Like hanging on a strap handle. If lax, one falls back. In actuality, this is what I mean. We place the second finger on the string. We exert a certain pressure. Once that pressure is made on the string, there must be a proportionate pull at the elbow joint backwards to the shoulder-blade.

"Let me put it this way," he expatiated. "As the finger is placed on the string, we must feel that the finger-board is like a spring-board, and that the object is to sink the finger into it. This, of course, necessitates the pulling back of the elbow into the shoulder blade. Then there follows a rebound, as though there were springs there."

And he went on to say, "After the fundamentals of the vibrato are mastered, the pupil should try to develop all possible intensities. Naturally, in a crescendo on a long note, the vibrato quickens; the intensity becomes greater until it reaches its maximum height. Also, there is a greater finger pressure. But it is important that the oscillation becomes narrower."

"As there is so much finger pressure required on the cello, I presume it would be logical for the weight of the other fingers to assist the vibrating finger?"

"Absolutely!" Eisenberg said. "Every finger is used to help the finger that is playing. Nature has intended that certain fingers be weak, but this is compensated for by the cooperation of the other fingers."

"Let us assume," I suggested, "that you are using the first finger, for vibrato on a long note."

"Good!" he assented. "I shall describe just what happens with the other fingers. They offer a sympathetic support to the first finger. The feeling the player should have is that they are actually on top of each other. The fingers must develop a feeling of contraction.

If the fingers are apart, they become excess weight!"

"What of the vibrato on the open strings?"

"Well, there isn't very much to say about it. But there is something I do feel is quite important. That is the actual motion of the hand itself. When we vibrate in a scale passage, and when every note has its plenitude of vibrato, it is important to keep the hand in motion, even though the finger is not touching the string. Thus, the hand becomes a vibrant bridge. And it would not be possible, if we were to stop vibrating on the open strings. Unless the hand is kept in motion on an open string," he persisted, "the solid note after the open string is bound to suffer in lack of vibrato beauty!"

"What about the thumb in this theory of continuous hand motion? Do you refer also to the thumb?"

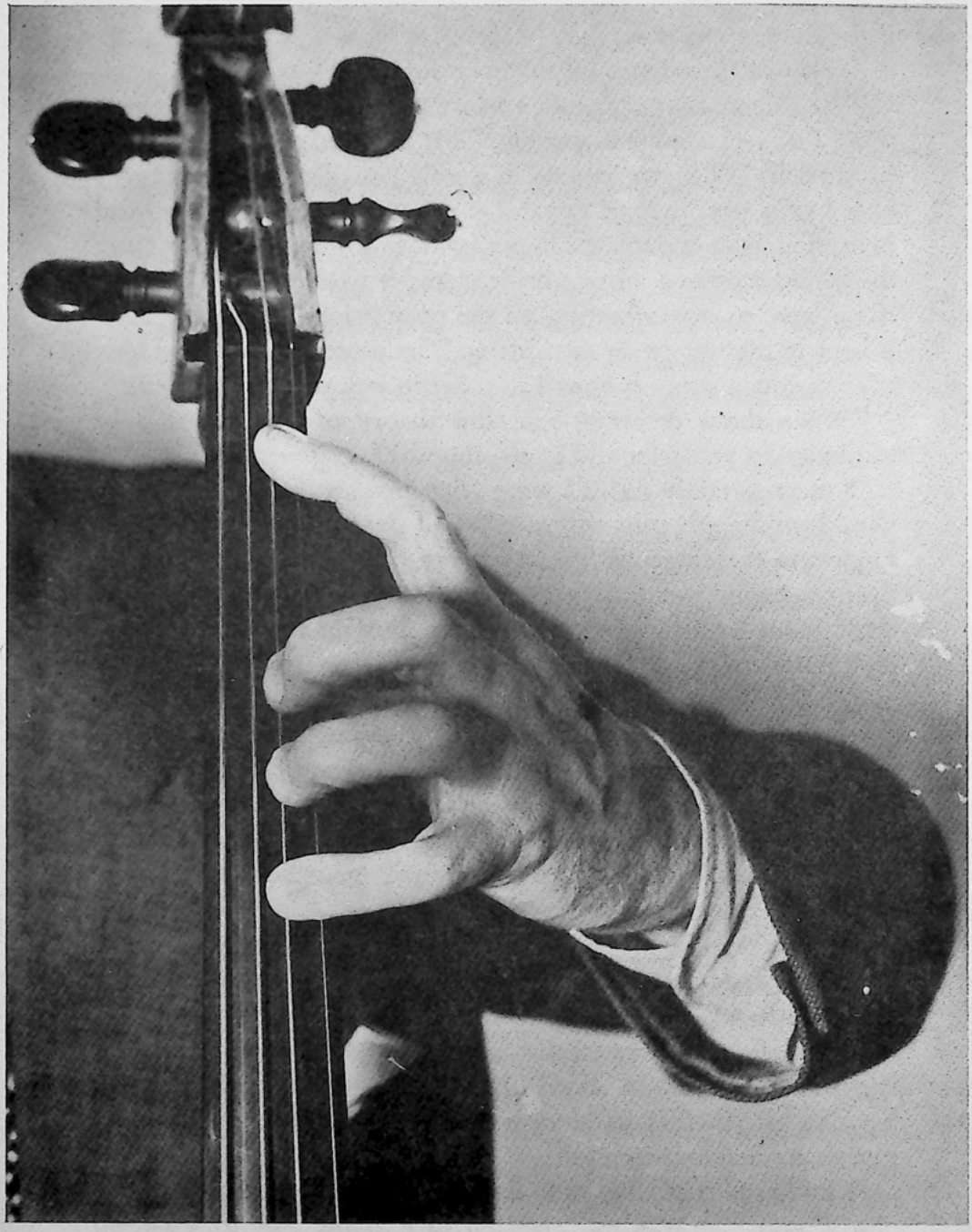
"I most certainly do! If I were using my first finger, the thumb would still be vibrating, prepared at all times to give sympathetic support to that finger. In a scale passage, even though playing with the first, second and third fingers, my thumb is constantly vibrating throughout—which gives uniformity and intensity throughout each note.

"The thumb, because of its peculiar physical handicap as compared to the cushioned fingers, must be specially trained to be as sensitive and as vital as the other fingers. The object should be perfect legato and continuity of tonal beauty," he maintained.

We discussed the thickness of the cello strings and clarity of enunciation. "This brings us to the fundamental finger action," he said. "The skill for the development of left-hand finger action must be accomplished through the use of left-hand finger pizzicati. To put it differently, left-hand pizzicato on the cello is a basic approach to left-hand technic.

"As the finger comes off the string, there must be an element of left-hand pizzicato, an actual plucking of the string. This action has a beneficial effect in developing the vitality of the finger—and gives a tremendous strength.

"The finger must leave the string with precision and sprightliness. Casals," he told us, "referred to it as the 'key to left-hand technic.' And Ysaye played that way. To sum up the matter," said Eisenberg, "I would say that in practicing a scale passage, slowly,



Maurice Eisenberg demonstrates the hand positions.

Note how beautifully square the first and second fingers are in this example of left hand finger placement. Eisenberg places a great deal of stress on a well-shaped left hand.

without the bow, we cause an actual vibration of the string through the energy of the stroke of the finger. Descending, we cause a slight plucking of the string by each finger as it is lifted with a pizzicato-like effect."

"I suppose this pizzicato principle can be helpful even with an open string?"

"Definitely! If I wish to play an open string in a forte, the string will be set into motion by the simultaneous use of the bow and a plucking of the string with the first finger. A very beneficial way to practice," he offered, "is to play on an imaginary string about an inch above the regular strings, using full bows. Here, let me demonstrate . . .the same distance above the strings," he pointed out as he drew his bow, "must be maintained throughout.

"Another important element of left-hand technic—make mental preparation for the ensuing note without impairing one iota the quality of the note you are playing. In other words, the fingers will be prepared for the next note. The next finger may be a slight distance away, or it may involve an extension, but it is possible to always be ready. This will take a little practice."

"I know you covered these and innumerable other matters fully in your outstanding book, 'Cello Playing of Today.' I hear it alluded to on all sides as probably the most comprehensive analysis of its kind to be compressed into a single volume to appear during the last half century. How did you ever get time to plan and write it when you were leading such a busy life as concert artist and cello professor?"

"It was quite a problem," he replied. "When Eric Lavender of 'The Strad' music journal commissioned me to write it my summers were free. But almost immediately I found I was engaged each year to give Master Classes and direct Summer Schools in England and on the Continent. This, in addition to my regular schedule of concert tours in this country and abroad during which I was appearing both as soloist with leading orchestras under the foremost conductors and as recitalist at music societies, while also holding teaching appointments in New York, Philadelphia and Cambridge, Mass., slowed up the book terribly. Luckily I had finished the actual writing by 1953 when at Casals' request I

founded 'The International Cello Centre' in London, where I subsequently taught, lectured and gave Master Classes for three months every year. 'Cello Playing of Today,' as you know, was never meant to be a 'method,' simply a treatise on the art and technique of cello playing written in a way that might encourage cellists of all ranks to improve their playing."

"Did Casals, to whom it is dedicated, ever mention which features in it he found the most impressive?" inquired Sada at this point.

"Well, in conversation he singled out the example of the first two octaves of C minor scale, melodic form, ascending, with the four plates on pages 14 and 15, which illustrate the different finger placings on each string, according to where the semitones occur. This, he claims, is the most important basic principle of left hand cello technique. As the hand is moved up the strings into the thumb positions where the thumb acts as a movable Do on each half tone and takes the place of the open strings, the same principles apply as in the first position. So one can realize the tremendous importance of this disciplined planning ahead according to the note grouping, from the lowest to the highest positions. Casals also said he particularly liked my definition of the 'living hand.' "

"He wrote such a wonderful 'Foreword' to the book. It reflects his and your artistic priorities so clearly that with your and 'Lavender Publications' permission, I would like to quote it here in full":

> THE PUBLICATION of this excellent work on violoncello technique will, I am sure, be warmly welcomed and deeply appreciated by the professors and students of our instrument.
>
> Its author, Maurice Eisenberg, is one of the most distinguished figures of the younger school. An outstanding concert artist and teacher, he is exceptionally well qualified for such an undertaking in which he assembles logically and harmoniously the extensive knowledge gained by his studies—how well do I recall those happy summers when he was working with me at San Salvador—and the fruits of his personal experiences.
>
> In the various chapters of the book each aspect of his subject is treated with a profundity that accords with the difficult art of performing a musical instrument. He addresses himself first to those

Eisenberg presenting a Master Cello Class in Portugal in 1970—an annual event.

who are commencing their studies, thus drawing attention to the vital importance of the basic principles. And with what reason! The consequences of a neglected or careless start, as one finds only too often, can be felt throughout an entire career, even with very gifted players. It is therefore absolutely necessary to build on a sound foundation.

The author has been wholly successful in his initial analysis and descriptions of the position and free movements of the arms and hands, the development of strength and flexibility in the fingers, percussion, relaxation, tone production, intonation, changes of position—all essential elements of a fine technique as it should be accepted today. Furthermore, this book should be invaluable to advanced, talented students, who will find within its pages much that will help them to comprehend the reasons for actions, which although, perhaps, are accomplished by them instinctively, require

conscious understanding if they are to be applied to the utmost advantage.

I have read this book from the beginning to the end with keen interest and approval. I like especially the way in which the technique is considered in relationship to interpretation, the recurring emphasis laid on such points as phrasing and vocalization, and the use of the illustrations to clarify details without unnecessary verbal explanation.

My advice to students and professors is: Read this book slowly, a little at a time. Consult it frequently, and always on the precise point about which you need help at the moment.

PABLO CASALS,

November, 1953. Prades, P.O., France.

Drawing on his varied experiences, Eisenberg can tell many a fascinating anecdote. We particularly enjoyed one about Glazonouv.

Eisenberg recalled: "The last work that Glazonouv wrote was a cello concerto. I shall always remember his coming to see me about it, his puffing up to my seventh floor duplex apartment in Paris, as the elevator unfortunately was out of order, and gasping for breath when he finally arrived. He was already very ill at the time. Glazonouv showed the concerto to me, and explained that Casals had written to him that I would be able to play it at its world premiere with the Pasdeloup Orchestra in Paris four weeks later. I told him it could not be done! I was leaving for a tour in England the following day!

"He was so persistent, however, saying he was a dying man, and that it was his last wish on earth, for me to play it under his direction. Of course, I yielded. He was right. It was his last public appearance. By the time I performed it for the first time in England the following year with the British Broadcasting Company Orchestra, Glazonouv had passed away."

Maurice Eisenberg's early environment was musical. His father was a cantor and the boy was steeped in the tradition of the art. "I turned to the cello from the violin because it was so much more lyrical and suited to the temperament of a singer," he told us.

At thirteen, Maurice was awarded a cello scholarship at the

Peabody Conservatory of Music in Baltimore. Stokowski heard him play there two years later and engaged him to become a member of the Philadelphia Orchestra. Not long after, he went to New York to become first desk cellist under Walter Damrosch, with the New York Symphony Orchestra.

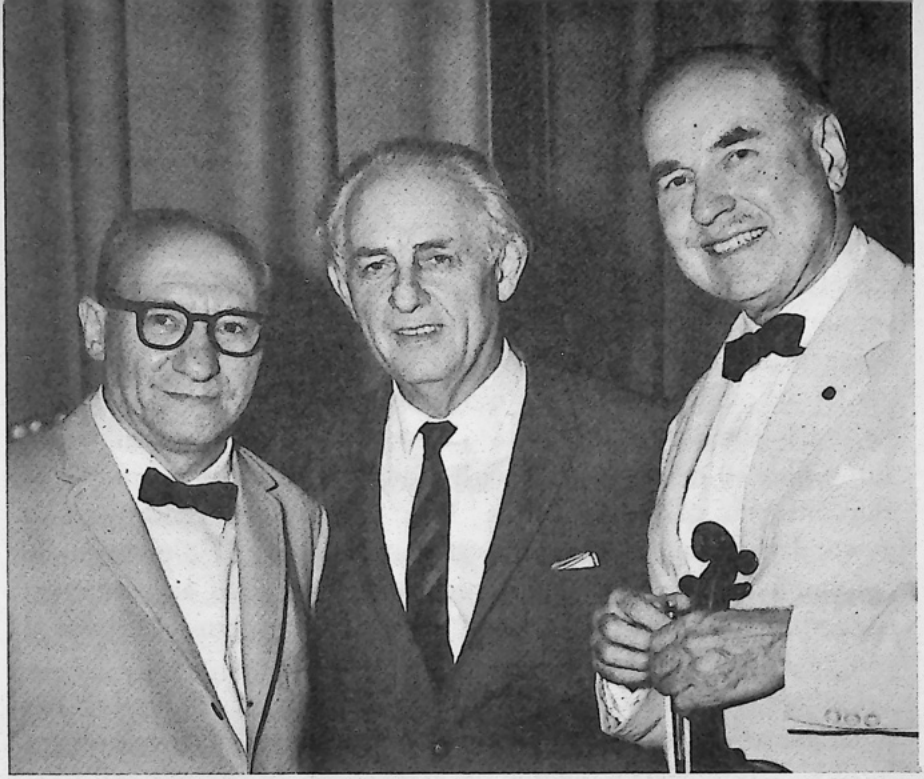
The youthful cellist's dream was to study with Casals. And since Casals was in New York at the time, young Eisenberg went hopefully to see him. But because of the exigencies of his concert work, Casals, at that time, was not accepting pupils. However the spark was set off! Shortly afterwards Maurice sailed for Europe. Casals heard him again in Paris, London and Berlin and invited him to come to Spain where for years he spent his summers, studying, working and discussing details with the older Master.

Until the outbreak of World War II, the Eisenbergs lived in Paris where Maurice made his debut and subsequently succeeded Alexanien as Director of the Casals Class at the Ecole Normale de Musique. His concert tours, recording sessions with Yehudi and Hephzibah Menuhin for H.M.V. (now the Gramophone Company), appearances at international music festivals and the creation of new works made up a vital musical life and it was only in 1940 that he returned to make his home in this country. Many years later he resumed his links with Paris, both as concert artist and as the United States representative on the International Jury for the first Casals Violoncello Competition. This role he fulfilled again later at the Casals contests in Mexico, Israel, and Hungary.

Since I had first heard Maurice Eisenberg play one of Bach's Suites and was tremendously impressed by the nobility of his performance and the manner of his architectural fulfillment of the composer's plan, I wanted to discuss the great German, Johann Sebastian Bach, with Mr. Eisenberg.

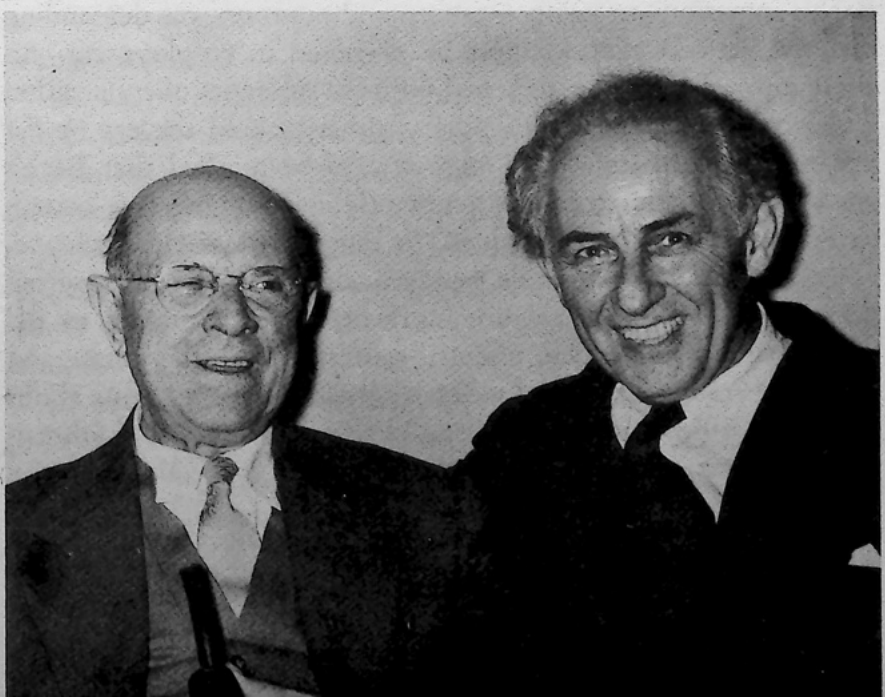
We were quick to note his reaction to the suggestion, for when we said we would like his analysis of Bach's works for the cello, his keen eyes glistened and his normally intense, earnest demeanor immediately was roused unmistakably.

"To play Bach may seem simple to some," he said, "but if we consider further, it is amazing—perfectly amazing—how much thought and study, how much knowledge, is involved in order



At the Applebaum home—chamber music playing. Here are Samuel Applebaum, Maurice Eisenberg and Doctor Frederick W. Sunderman of Philadelphia, well-known clinical pathologist and amateur violinist.

Casals and Eisenberg. They spent many years analyzing cello playing and teaching. This photo shows them in a happy mood.



to perform his works intelligently. It is of course assumed that one of the requisites is an understanding of the harmonic and structural background suggested by the composition under consideration; the player must understand the idea of the composer in the suspensions and the leading-up, or anticipations which resolve themselves in the phrasing—he must be able, theoretically, to make an analysis of each part of every movement.

"Bach sometimes appears to demand something that seems impossible to deliver! As though a quartet of voices should be at the command of one performer! His methods of procedure exhibit a wonderful fund of ingenious inventive ability. He proceeds in continuous movement, harmonic changes, unique accentuation, suggesting that which is to come by the use of chords and chord progressions."

I noted: "It is wonderful to note his way of employing the different strings to subtly prepare the contrapuntal development by which the listener obtains the impression of the whole!"

"Ah, yes! If we consider, as an example, the Bach Suites for violin, there are many movements which do not seem to offer major technical difficulties, yet there are many violinists who find it beyond them to play them interestingly. Why can so few take a Prelude, or an Allemande, and make it live? Suppose for analysis, we consider the medium of the tenuto, so important in interpreting Bach's intentions to bring meaning and contour, yet demanding that the greatest caution must be exercised in employment. An apt comparison may be suggested with the subtleties of enunciation which make the reading of poetry either rich to the ear or flat and meaningless. Indeed, it must always be recalled that Bach's work is of poetic structure, constantly demanding that certain parts be stressed, others subdued. In thus portraying the scheme, notes will be found in scale passages, or arpeggios, interspersed here and there, which require more or less accentuation to tell their meaning and which, often, if removed from the phrase and played separately, are found to form a melody, or the theme about which the other notes are woven. The sense of perfect rhythm is an important requirement, particularly to correctly interpret Bach's use of the dance forms.

"I will go so far as to say that one must possess a strong sense of basic rhythm, we might say as in the modern dance forms. The rhythm must be practically metronomic, and yet, paradoxically, the performance must contain much rubato, freedom, as well as the expression of fantasy and rhapsody!

"Another point: I feel that intonation is often sorely neglected in the playing of Bach. I do not mean to say by this that I refer merely to playing 'in tune.' Nor do I mean necessarily, tempered intonation. Rather, something which might be termed 'expressive' intonation.

"At the piano, each note is tempered to the other. By *expressive* intonation, we raise or lower notes which are modulatory, such as sevenths, and minor thirds, which should be lowered. Thus, we present a certain character, quality or color—a really difficult thing to attain. For instance, one can play Paganini with piano accompaniment without finding fault with the intonation. Yet, play Bach, and the intonation often fails to be quite good enough!

"What the performer is obliged to do, is to prepare the listener for an approaching change of key, and to do so by anticipation. In one measure an A flat is played and will sound a certain pitch. Two measures later, the A flat may have to be made a little lower because of a change of key."

"This element of intonation you speak of has not been sufficiently stressed," I put in, "whereas it should be really an important part of one's training."

"Of course it should," he assented. "I have a feeling that many musicians lose this sense because they become too concerned with mechanical perfection. But of course, teachers must be careful in cultivating this subtle sense. It should not be presented before the pupil is capable of discerning it, lest there be too strong a tendency to exaggerate. There are some methods, old-fashioned of course, which teach the principle of equal distance between every half tone.

"In olden days, players were even instructed to practice with corks between the fingers in order to place the notes in a tempered manner. As you will understand, this mechanical progress could hardly stimulate beautiful, sensitive playing!"

After a few moments, Eisenberg reiterated, "Yes, for Bach one must possess a tremendous amount of imagination. So that the player will take a three-fourth movement not in an ordinary manner, but with sublte changes within a set tempo. Imagination enables one to play with life and significant profundity!"

"Bach gave us six suites," he went on, "each in a different mood and I feel they can be likened to the symphonies of Beethoven. First, is the G major, on the light side; then the second, a deeper work; then the C major, the third, which reverts to the mood of the first yet is more brilliant; then the fourth, which is more expressive, grandiose, and in a larger style. The fifth is the most profound of all, the C minor, and is much more daring in its tonality. The last, the sixth, is the *great* suite for cello. This was written with the thought of being performed on an instrument with five strings. In this suite, Bach dared to go into fields considered impossible at that time!"

"It is amazing, how much variety there is in these works, considering that they all are in dance form!" I interjected.

"Yes," Eisenberg concurred, "One would fear they might be monotonous, but their contrast in moods, their wealth of contrasting styles, is to me one of the miracles that Bach has achieved."

He walked about the room. Then he turned to us and added forcefully, "I am a great believer in teaching Bach not only to those capable of understanding him from a profound musical point of view, but as a means of cultivating the Bach line and his style of phrasing.

"Let us take the first movement of the first suite, for example. Let us for a moment ignore the fact that this movement, which is a series of broken chords, is so beautifully conceived that from it we can draw a melody of great nobility, akin to the melody which inspired the Ava Maria from the Prelude in C major (Well-Tempered Clavichord). Here we have a series of broken chords, arpeggios and scales which contain a very rich melodic line. In order to bring out the melody, the tendency is to exaggerate and distort the actual written value of the sixteenth notes.

"Needless to say, this movement is a wonderful study for string crossings, for string changing and for the distribution of the bow.

From this study, one can also develop a skilful and co-ordinated use of the wrist and finger stroke. The idea is to have the bow cross from the middle string to the lower and upper, with the wrist and fingers."

"What about the editing of the six suites?"

"Well," he replied, "the impression one gets from the editors of the past is that they were too engrossed with the instrumental phase of the music—they do not evoke the spiritual and aesthetic beauty of these suites. Today's mechanical age calls for perfection in every detail. Musical taste has progressed to a very high degree. When these works were edited, taste was not so developed as today, nor was the actual technique of cello playing so advanced.

"In those days, faulty intonation and coarse tones were more readily acceptable. This was so because of the size of the cello, and also because of the lack of modern technic, the technic which Casals has done so much to cultivate. Therefore the fine musicians who edited these works were too concerned with the then-existing technical problems.

"For example," he analyzed, "let us take the initial movement of the first suite.

"Example A is the bowing used in many older editions. This is purely an instrumental bowing. Example B, however, as well as in the example C, are more musically expressive bowings; but I favor the number B because of its variety.

"We must avoid holding certain notes longer than the written value for mechanical convenience," he cautioned. "For example, in the Allemande of the first suite, we have a sixteenth note up-bow

as the first note, followed by a chord. The tendency is to make the sixteenth note longer to give plenty of time to prepare for the chord. By making this sixteenth note even slightly longer, we unfortunately rob the opening of that tremendous force and majestic declamation which expresses the mood of this opening. Yes, we alter the emotional message when we give the first sixteenth note more length.

"Suppose, though, we do this. Play the two notes on the cello without the chord, in a very heroic manner. Then play the two notes and add the chord. Can we play the chord without disturbing the rhythm of the melody? And there are numerous examples of this in the Bach Suites," he reminded.

Then he said, "When we play an unaccompanied Bach suite we may compare ourselves to an actor in Shakespeare's day, creating scenery which did not exist at all, through the power of declamation and suggestion! So in Bach. There is but one voice—and many voices have to be suggested!"

Maurice Eisenberg now concentrates his teaching into two main spheres: his professorship at the Juilliard School in New York, and his private pupils in the United States, and on his Master Classes for young professionals given during August and September at the International Music Courses in Cascais-Estoril, Portugal. In appreciation of his annual Master Classes there the Minister of Information, the Gulbenkian Foundation, and the President of Tourism sponsored the "Maurice Eisenberg International Cello Competition" in Estoril on the occasion of its tenth consecutive Summer School. At its close he received a silver plaque bearing the inscription: "Gratitude to the man; honor to the artist."

At an early age he married Paula Halpert, a brilliant and talented American girl who was a graduate of the American Academy of Dramatic Art. They have two children, Pablo, once a prominent U.S. tennis player and now a specialist on Urban Affairs; and Maruta, (Mrs. John Friedler), a gifted pianist and dancer. There are three delightful grandchildren who are already planning to form a trio when they are older.

Gregor Piatigorsky

Soon after our arrival to talk with Gregor Piatigorsky, he began to speak softly about the Chaliapin Memorial and I could easily see that Piatigorsky was deeply moved. His first manager in Russia was the man who arranged the memorial, and was also Chaliapin's first manager.

Piatigorsky told us of his meeting and playing again with Vladimir Horowitz after seventeen years . . .

"It brought so many memories too emotional to express in words. I recall—Chaliapin asked me to have luncheon with him, and to bring my cello. When we met he impressed me as a giant from another world—his large head, his dynamic features, care-free dress—I can see him now, his striking face above a strong neck exposed by the unfastened collar! . . . 'Play for me,' he said. 'Some arias. Yes, I would like you to play some of my favorites.' I played a number from Russian operas, elaborating and making fantasies of them; he expressed his pleasure by rising as I ended each one, embracing me and asking for more! Finally, when I stopped to rest a moment, he said, 'You *sing* too much! Most of you string players sing too much. Why don't you *speak* more on your instruments?'

"Ah!" with a wide gesture he exclaimed, "Chaliapin was a genius—incomparable—I must say I learned more from him than from any other." Piatigorsky took up his cello and said, "Here, let me show you what I mean." He demonstrated . . . "It was the same when I played for Richard Strauss. In Don Quixote there is an aria in one of the variations—I thought of Chaliapin and his suggestion 'to talk,' for Strauss also wanted 'talk' from the cello! Here, like this," and he again placed the bow on the strings of his

magnificent instrument, first playing for us lovely legato passages which filled the room with luxurious sound. "That is singing," he declared.

He began to play, enunciating the same lovely music, infusing it with articulate passion, while we listened breathlessly. He spoke . . . you hear . . . it is a love appeal . . . so . . . so," and his body bent forward tremulously with the motion of the bow, so that each successive tone created not only exquisite sound, but also an urgency of human expression. And, nearing the end, "and the closing phrases . . . a choking . . . it is almost inarticulate . . . hopeless . . . so . . . so" and the bow lifted softly and yearningly.

That same yearning was apparent in his face when we looked up at him.

Restoring the cello to its case Piatigorsky sat down near us. He crossed his long legs, folded his arms, and fixed upon us a most earnest expression.

"Yes, it is of utmost importance that we realize that although singing all the time because it is melody may be beautiful, it may also be only so much senseless sound." Then, "and if you hear a Caruso recording, you will be astonished to note how little legato he used . . . Yes, astonished!"

His daughter had entered the room . . . "Jephta dear, you have come in to say good-night?" and he kissed her fondly.

It was so touching to witness the absorption of such a great artist in his child. We remembered seeing him at the Friends School Auditorium, all expectancy, evidently enjoying the singing of the young girls on the stage. His Jephta was among them, and he stayed to praise her as well as our Lois and the other eager girls crowding about him.

During our second visit with Piatigorsky we broached a subject that had been foremost in our minds for sometime: the paucity of cello soloists in the concert ranks.

"There are a number of reasons for this," he said, "and, realizing the situation, I am making my effort to correct it. To that end I devote a certain amount of my time to teaching in order to find hidden talent and develop it and thus assure a future school of concert cellists. I contend that the cello is not any more difficult

Gregor Piatigorsky and Samuel Applebaum in indefatigable search for answers to problems of technic of cello playing. Taken in 1950 at the Piatigorsky apartment on Rittenhouse Square in Philadelphia.

to master than the violin—or the viola! No, assuredly, the difficulties it presents are not insurmountable when approached by an earnest student."

We asked about the teaching material that is available for the cello. He replied, "Ah, that is the sad lack, there is not nearly enough. In fact, it is really a great pity that so little has been composed for the cello. And it is appalling to see how little some of our composers know about cello playing and its technique!" I interrupted to say that it was obvious few violinists have a clear conception of cello technique. "That is a sad truth," Piatigorsky assented. "Composers in general have a fair knowledge of the violin and it is an easier medium for which to compose. So you violinists are fortunate there. But for the cello there is a dearth of teaching material, great teachers and great works." He concluded, ruefully. "If Beethoven had only composed a work for the cello to become just as popular and as legendary as the Moonlight Sonata!"

We wondered if such a work might soon be expected?

"I have a feeling that it will be soon. I reason that some of the things I have done and will continue to do must bear fruit. I have succeeded in interesting contemporary composers to more deeply concern themselves in the cello. But, further than that, I am doing more in making it my business, at the same time, to see that they acquaint themselves with the technique of the instrument. As an instance, when Prokofieff wrote his concerto for me, he had me play to him many, many times. He became absorbed in the cello, thought in terms of the instrument, with the result, as you know, in our now having his wonderful concerto.

"The same may be said about Stravinsky. In my opinion," Piatigorsky continued, "the cello really has a broader future than any other instrument. The surface of its musical and technical potentialities has only been scratched." To this we agreed, realizing the vast possibilities open to composers and players which, as violinists, we know have been privileged largely for our instrument. "Our concert audiences are only beginning to realize this, to appreciate the beauty of the cello tone quality, the tremendous range and the many and varied effects the instrument permits. And

further, every art of the bow known to the violinist is also at the command of the cellist." He laughed heartily when I facetiously interjected . . . "even the staccato—I certainly enjoy yours!"

"Oh, yes! In fact we can in many respects, do even more than the violinist. Modern composers will prove my point before long. I do wish they would give us some short works . . . they think, I find, generally in terms of large forms, certainly always so when writing for the instrument in chamber music, neglecting the need for salon pieces.

"Who would you name from the past as the greatest cellist?"

"For me," Piatigorsky replied, "there was only one supremely

Samuel Applebaum, Gregor Piatigorsky and Doctor Constantine Johns. Doctor Johns is Director of the International String Conference each summer at West Chester State College in West Chester, Pennsylvania and is Director at the College of Cultural Affairs. Photo taken 1970.

great cellist in early times and, in the same person, a great composer for the instrument. He was Boccherini. Of course, we have had some marvelous works by later and contemporary composers."

"I would be inclined to agree with you. I remember you introduced the Hindemith and the Prokofieff concertos in their premiere performances."

"Don't forget the Berezowsky," added Sada.

"Yes," said Piatigorsky, "and also the Dukelsky and the Castelnuovo-Tedsco!"

"Judging from your extensive repertoire you memorize very quickly?"

"In the main, it is my guess that when one does so much of his work from memory, memorizing becomes a natural accomplishment—a matter of unconscious absorption."

I was curious to know why, after attending so many cello recitals, I failed at times to distinguish the low tones on the C string, especially in pianissimo passages. I think many musicians find this a disturbing factor in their performances.

"You have touched upon an important problem, and one which I am happy to discuss. I feel that it is one which should be solved, both for the benefit of cellists as well as for the auditors, who hear them play.

"You know, of course, that such low tones do not carry as fast as, we will say, the more piercing high tones produced by the violin. My suggestion to cellists, therefore, is to develop a better sense of timing when playing in the low registers, to give consideration to the fact that their sound will not reach the far recesses of large auditoriums instantly. It must also be considered that the piano, used in accompaniment, has an uncanny faculty of covering, or absorbing the low tones of the cello. After all, the cello was originally a chamber instrument, built to be played in intimate surroundings, in small halls, and with light accompaniment, such as provided by the harpsichord. We hear it now in huge auditoriums, with the accompaniment of concert-grand pianos, and against the background of tremendous symphonic orchestras!

"Therefore," insisted Piatigorsky, "the cellist must be watchful that he has a well-balanced accompaniment; the best player—one

who is capable of extracting the fullest tone from his instrument, could not possibly make himself heard in those low registers if competing with the modern piano, with its rich sonority and its pedals, unless the accompanist permits the cello to dominate. I will go so far as to say that when a cellist plays fortissimo on the low strings the piano should be played pianissimo—yes, I mean just that—not merely piano, but double-piano, pianissimo.

"Playing with an accompanist is far different than performing unaccompanied, as in a Bach Partita. In such playing the most delicate tones in pianissimo passages will be heard. If the finger action is good and if there is a co-ordination between the left and right hands, nothing is lost."

I asked if he would explain his method of approach when starting a new composition.

"Ah! that is a highly important matter; more than one angle should be considered prior to learning to play a new piece, one which a player considers important to study as an addition to his repertoire. Too often, I feel that the performance of musicians indicates that their approach to the study of their solo numbers was via a technical rather than a musical course.

"One of the incorrect steps is to write in fingerings and bowings when beginning the study of a new piece. Following that method one is apt to become a slave to the technical markings. If adhered to persistently, the habit becomes fixed and if the markings are inflexibly bound up with his playing they tend to prevent musical expression.

"We must never forget that a worth-while piece of music can be made to display emotions, varying moods, sometimes simple, at others complex. It should be the purpose of the performer to express these moods. Yet so often we hear performances with the player absorbed primarily with the exposition of technical problems, making their execution a paramount feature."

Mr. Piatigorsky would offer the following advice to a pupil about to embark on the study of a new work:

"The first thing I impress is the need of a thorough understanding of the musical thought to be conveyed: that the work should be memorized and performed mentally. It should be sung in the

mind. The structure of the composition should be studied and understood, and each phrase weighed as to its meaning in the whole. I would say to the pupil, 'Try to love that piece of music. Allow it to inspire you. Spend much time with it in your thoughts. Following such procedure your eventual performance of it will be ever so much more successful.' The value of this advice will be immediately apparent then, when you take your instrument and play it. Marks and fingerings you may then decide would be helpful will be decided by your emotional grasp of the work.

"I must confess," Piatigorsky divulged, "that I have often fingered passages which I later feel, though solving a problem technically, do not allow me to fully express the mood I would convey. So . . . the course is clear, I keep working and changing until finally I achieve the desired results.

"Before I discuss any phase of cello technique further, I wish to stress an important point," said Mr. Piatigorsky. "Important, because of its effect on technical development, and because of the fact that cellists are often handicapped by habits they hold on to from past tradition. I speak of the importance of correct finger action. We still frequently hear the expression, 'lift the fingers very high and bring them down on the string in a hammer-like blow.' This advice, I fear, is not only incorrect, but quite dangerous.

"Dangerous because the finger then becomes a percussive instrument. And this percussion has absolutely no place in cello technic. Of course, you understand that I do not necessarily mean that there should be a lack of firmness in finger action. We want strength and we want the fingers to fall on the string with much firmness, but without percussive blows. The hammer-like blows are responsible for much trouble in left-hand technic."

"Yes, I can see that," I agreed. "We would appreciate it if you would discuss the problems encountered in shifting. Some time ago you made a statement about shifting in relation to the bow arm. Cellists should more fully understand that relationship."

"I agree!" he replied. "Not only should more be known about shifting, but cellists should constantly listen to each of their shifts while practicing. Of course we know the main problem in con-

nection with the cello is to determine when to shift and how to do it. The fundamental principle of shifting, naturally, is an elementary one. It can be learned from any good teacher. But when cellists shift from one position to another they concern themselves with the left-hand, without realizing what an important part the bow arm plays in the shift."

"Perhaps we should analyze this problem?"

"Of course! Firstly, the pupil must decide in each specific case whether the shift is to be heard, or whether it is not to be heard. In each instance, the musical phase must guide the decision. Some shifts should be heard very distinctly. Others not at all.

"First we will consider the shift where we do not wish to hear any slide at all. Here we shift in the usual manner, but at the same instant that we perform the shift we make a careful diminuendo with the bow arm. Thus, the shift becomes inaudible.

"Let us suppose, however, that we wish to hear the shift. What then? Well, at the instant we perform the shift, the bow arm must make a definite crescendo as the next note is approached. The left hand just plays, but it is the bow arm, by crescendo and diminuendo, which determines the nature of the shift."

He drew his cello to him. "Let me show you this interesting example from the Schumann Concerto. In this phrase," and he demonstrated, "I play the first note on the second string with the first finger. While playing this first note, I put my third finger on the A string for the F natural, which is tied over. In the meantime, my second and first fingers are all ready for the next two notes. As I play the D," he continued, "with the first finger, my third finger is poised to shift and to replace the first finger on the next note, which also is D. At the last instant, I make a diminuendo with the right hand. What happens? The shift is absolutely inaudible!"

"This same process continues. The only shift in this position which I allow to be heard is the one from C to B flat, the last two notes. To accomplish this, I make a slight crescendo with the right hand."

"In order to discuss tone production, might it not prove helpful if we go back to the very beginning? I mean to the actual way of holding the bow?"

"Yes, that would be the very best way to approach the problem. Cellists often struggle to develop a bow grip which conforms to a particular school of string playing. The theory and tradition that we get from these schools, however, can be dangerous. Why not adopt a natural method of holding the bow? Let us take the right thumb. Cellists would do well to experiment with the thumb. Perhaps it should be less curved!

"For if we line up one hundred cellists, probably we would find only five or so who have good natural grips. In the traditional manner of holding the bow, we do not get enough strength. By adjusting our bow grip to a more natural one, we get fifty per cent more volume. You see, if you open your hand and then close it, you do something that is very natural. Now, that same natural impulse should be applied to the bow. The more the fingers touch each other, the better. It is natural, also, for there to be a straight line between the elbow and the wrist, and of course, this natural element should be applied to the cello."

"How do you feel about the wrist during the actual bow change?"

"I am not inclined to favor the wrist in going from one bow to another."

"Is there a danger of weakening the tone, particularly in a forte passage?"

"Yes. On the cello I feel that the wrist has been very much misused. Much more than any other part of the arm. You know, the wrist is a pretty weak joint. Using the wrist also has a way of placing the bow in the wrong direction. Why don't cellists forget about the wrist and develop the knack of bow change with the fingers? It can be done." Here he again demonstrated bow changes with the fingers exclusively, first in double forte, then in double piano. Just listening to him made me feel that the entire problem is easily solved when one develops this finger manipulation.

"In the matter of tone production, cellists as well as violinists err in not placing enough emphasis on the right arm. Let us forget the vibrato for a moment. There still remains something of such great importance with a solution so obvious that it is hard to believe it is not taken seriously enough. And that is the speed of the bow.

"There is a relationship between the strength of the tone and the speed of the bow. The stronger one wants to play, the faster one must move the bow. It sounds simple, doesn't it? Yet why do we hear so much scratching? Why so many tones that are not clear? A cellist will say, 'but I press my fingers very firmly!' We all want a big tone at certain times. Of course we do. Press the bow as much as you wish. Press unlimitedly. Fill the auditorium with the gloriousness of tone that only a cello can produce, but move the bow quickly.

"If the tone breaks or is scratchy, the bow is not moving fast enough. Why are tones that are soft often flimsy, and without body? I shall tell you why. It is because the bow is moving too fast.

"Now let us add the vibrato. There is so much we can say about it. The job of teaching the vibrato to a young student requires experience, yet I wonder if it can really be taught, after all? I feel that all the teacher can do is guide the position of the pupil's hand so that he oscillates correctly and rhythmically. From then on, the beauty of the vibrato depends upon his own musical personality and his own conception of tone. To me, the vibrato seems more or less like human noses. People are born with a certain type of vibrato, just as they are born with a certain type of nose. Nothing is so characteristic of any player as his vibrato, and nothing so much differentiates one string player from another.

"But it goes without saying that one cannot vibrate successfully without having a definite musical idea behind the vibrato he is using at the moment. We vibrate with the fingers, at times with the wrist, at times with the whole arm. He who has only one vibrato for all types of expression is certainly grossly undeveloped. Then there are places where one hardly vibrates at all.

"Yes," he reiterated, "many use the vibrato as a habit, almost like an 'eye-tick.' When a person has mastered the fundamentals of the vibrato, he can only improve his tone by improving his whole musical stature! What I do not like to hear is a cellist who will use the wrong vibrato in a certain type of passage."

I have discussed the problem of practicing with many artists. String players will spend years developing a technic and then be

apprehensive at the time of public performance. One artist told me it was particularly encouraging to read what we had written about Kreisler's attitude on practicing.

From past discussions, I knew that Piatigorsky had a very positive attitude toward the maintenace of technic.

"I do not feel," he now remarked, "that artists have to spend hours a day to keep their technic efficient. If that were the case one would not be in a position to participate in the other joys of life. Nor could he enrich his art. Of course, mind you," he added, "I am not saying that one should not work. But definitely I say that if one has developed a firm technic, it is not necessary to slave over the instrument for the rest of his life in order to keep in good form. As a matter of fact, one does not have to work nearly so much as he himself feels impelled to!

"Now, when a person steps out on a platform to play, he may be troubled because of a difficult passage near the beginning, or he may find that his vibrato doesn't function with as much smoothness as always. Or that he cannot draw steady bows. So naturally, he feels that by practicing more and more, he will conquer these difficulties.

"But, it is not practicing that will do it! It is all mental! He must train his fingers and his bow arm to work well under tension! He must train the fingers to follow! It is a question of directing his emotions, and the development of his will!

"And I feel that way also about the bowings. Once we have mastered them, they require very little work to maintain." Then jocularly, "That goes for the staccato too! Do you want to know how I mastered the staccato? All I did was try and vibrate with the right hand. As soon as I felt that I actually was vibrating with the right hand, I knew I had mastered the light staccato bowing."

Mr. Piatigorsky feels very strongly about the emotional phase of the art.

"The student must learn to feel, and he must be taught the ability to portray various emotions. For the entire art, is, after all, an emotional one. Thousands of emotions, subtle, strong, delicate; so many emotions. We know that temperament cannot be instilled or taught; it is easy to say one is, or is not, born with

A historic meeting in 1969. Josef Gingold, faculty member of Indiana University, Louis Krasner, violin faculty at Syracuse University, Gregor Piatigorsky and Samuel Applebaum in Chicago on the occasion of Gingold's being given the "Teacher of Year" award by the American String Teachers' Association.

temperament; yet the teacher has a responsibility. He must devote more energy towards the emotional message of the works the student is to play. Even the very advanced player spends more time with technical considerations than with problems of artistry. And that is too bad!"

Each time we visited Piatigorsky we saw evidences on his piano or his desk, or his stand, of transcriptions he was working on.

"I should like to talk to you about the field of transcribing," I told him, "you have done so much important work in this area. The whole matter of transcriptions is a peculiar one. I know, for example, that we seldom hear a violin program without a number of transcriptions."

He interjected, "I have a lot to say about transcriptions. There

are a great many people, musical snobs or musical purists, who feel that they want only originals. In some respects, they cannot be blamed. There have been so many distasteful transcriptions. I agree too that there are a great many masterworks that should not be touched. I also agree that transcriptions for orchestra are seldom justified.

"But there are times, when a transcription, done carefully and musically, will enhance the original work. Consider the Sonatas for violin and piano by Weber. Do you ever hear them in public? Yet they are beautiful. Yes, the violin part is easy, but they are very charming. I transcribed two of them for the cello, and they have been widely used. And do you know," and he smiled understandingly, "not only are they being used for cello, but we now hear them performed frequently in the original for violin and piano.

"Suppose," he went on, "we take the Introduction and Theme and Variations by Schubert, originally written for one piano, four hands. You must concede that this beautiful composition will go unheard, or seldom heard, as this type of performance is out of fashion for concert use. Don't you agree that a cello transcription of it is justified? Particularly as the cello literature requires additional material?

"I worked more than two weeks on the Ballet by Stravinsky, and transcribed it for the cello. Stravinsky heard it, and liked it a great deal. He added a few things, and what was the result? My transcription has become, so to speak, an original work. Yes, there are times when a transcription becomes a great work of art, such as Ravel's transcription of Moussorgsky's 'Pictures.' "

"One of your transcriptions of a Mozart Sonatina for cello and piano was especially interesting to me, Mr. Piatigorsky," I said.

"Yes, that is an interesting work. Mozart wrote a group of things often referred to as Divertimenti, for two clarinets and bassoon. On the other hand, Mozart's wife published some of these Divertimenti for piano, and it is not known who wrote the piano parts. The Sonatina you refer to is from this group."

The spacious room we sat in was filled with the mementos that revealed his exciting life. Modern French masterpieces hung on

the walls along with pictures of his musical get-togethers with famous colleagues. A lovely portrait of his wife, the former Jacqueline de Rothschild, hung between two sensitive companion-portraits of his daughter Jephta and his son Joram. A lively, articulate room which offered instant comfort, it contained his massive desk, placed in one corner looking work-a-day, yet neat. The piano top was bare with the exception of the children's pictures. A truly fastidious man, we felt, as we sat quietly to talk with him.

His voice is moderately soft, a bit deliberate, yet expressive, and complemented by frequent flashing of the eyes. His very expressive hands were always in motion. Those hands that had so early attached themselves to cello strings, since the age of six! That was in the tiny town of Ekaterinoslav, Russia, where he was born on April 17, 1903.

Piatigorsky took the oath of allegiance to America on August 29, 1942, in the legendary town of Elizabethtown, New York. (John Brown's body lies there.) He had come here for the first time in 1929. His first engagement was in Oberlin, Ohio. Performance with the Philadelphia Orchestra under Stokowski was followed by playing under Mengelberg with the New York Philharmonic.

This was the beginning of this magnificent artist's list of appearances here, as soloist and with orchestra.

After our interview, Sada and I sat in the little park in Rittenhouse Square in Philadelphia. Our mood was reflective as we sat facing the home of Gregor Piatigorsky whom we had just left.

"A wonderful man. . . . A great artist," said Sada.

"I certainly enjoyed our visit," I replied. So intense, and yet with a touch of naivete; his obvious love of concert life.

"Oh yes, I think so too! He is so tall, expressive and strikingly handsome!" said Sada. "It touched me when he said: 'My life? It is an open book. What does it tell? My wife, my children, my work! And my concert life . . . I love every minute of it.' It gave me a slight feeling of sadness. So much summed up so simply, so much unsaid yet felt, so much deep meaning in the slow, sensitive gestures of his large 'cello' hands, and in the sudden softness of his brown eyes!"

Leonard Rose

Leonard Rose, eminent concert cellist, has a great love for teaching. He is affiliated with the faculty of the Juilliard School of Music.

We discoursed on the holding of the bow. Said Rose, "Much is known about the bow position; yet what we find written on this subject is not necessarily applicable to the individual player. The bow position should conform as much as possible with natural law. One should bow as naturally as possible.

"I avoid too much analysis of bow position by simply asking a student to allow his right hand to hang loosely relaxed, and then to let the fingers fall on the bow in as natural a way as possible. The thumb has to find itself between the second and third fingers —nearer to the second than to the third—and should be slightly bent.

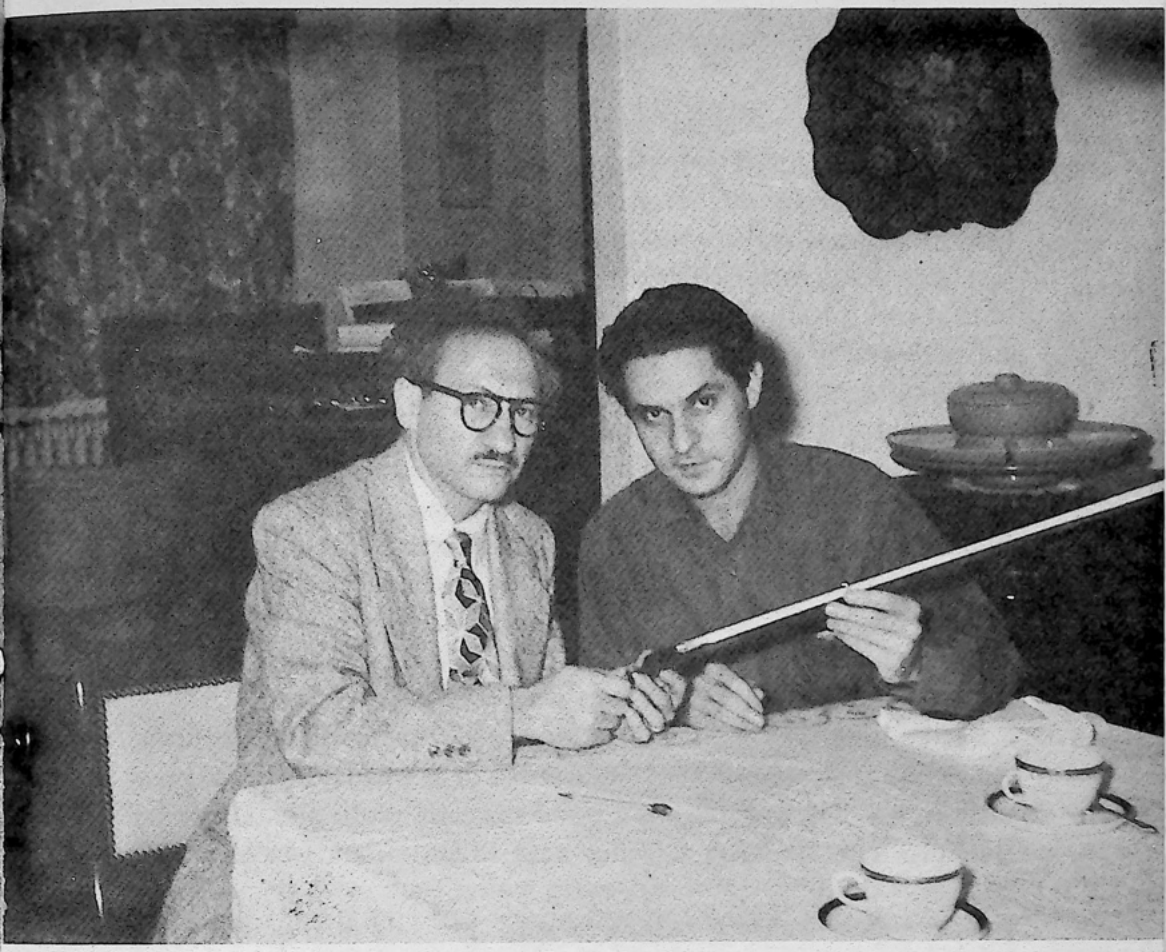
"The stick should never go above the second joint of the index finger. Between the first and second joints is, I feel, a good starting point. The cello bow cannot be held like the violin bow," he pointed out.

"There is a new school of thought that cellists, violists and violinists, as well as players of double-bass, should all hold the bow the same way, and that the little finger should be on top of the stick. Do you agree?" I asked.

"No, I do not," Rose answered. "Perhaps violinists may have to hold their bows this way, but not cellists!"

"In connection with the thumb itself, do you advocate a slightly bent thumb in the grip on the bow?" I asked.

"Yes, I feel that strongly. Any locked portion of the hand, or specifically, a rigid position of the thumb, will at some time



Samuel Applebaum and Leonard Rose, 1950. Mr. Rose feels that pupils should become cognizant of the speed of the bow and the successful change of strokes between one bow and another. This should be done in a relaxed manner. "The basis of a good bow arm is a flexible bow change without tension either in forte or in piano."

create physical trouble. More important, it is almost impossible to execute a smooth legato change of the bow with a rigid thumb. This everyone should develop in piano and forte bow pressure. Once the pupil has a good bow grip and a good bow change, the next thing is to develop a proper attitude towards the speed of the bow. The facility to keep the bow moving all the time at the correct speed is a great art. It is one of the very important features of a good bow arm.

"The proper speed of the bow and change of strokes in a relaxed manner should be the aim of all young cellists. To repeat, the basis of a good bow arm is a flexible bow change, without tension, regardless of how loudly or how softly one is playing. I might interrupt myself to say, " he put in, "that I was able to improve my playing, even when I was quite advanced, after I began to think about the speed of the bow regardless of what my left hand was doing."

He continued, "We should adjust the speed so as to keep the tone alive at all times. Once a player has developed a beautiful bow change, the development of a good spiccato stroke should not be difficult. This stroke I consider next in importance to the bow change."

"Do you feel that a well-developed détaché is a requisite for a good spiccato?" we asked him.

"To an extent, yes. But I also feel that they can be developed simultaneously. I never have found the détaché so much of a problem as the spiccato. It is easier, in my opinion, to play fairly rapid notes, with the bow clinging firmly to the string, with intensity, and with a good healthy sound, than to master the spiccato stroke. That would, of course, involve a motion from the elbow downward, with practically no wrist action. Even though this requires an almost rigid lower arm, one should avoid, as much as possible, the inclination to stiffness, or tightness. I find," he said, "that pupils usually hold the arm at too great an angle."

"Do you feel this also about the wrist?" we wanted to know.

"Yes. Both are usually too high."

"To return to the bow change, if I should ask you for the most important development of it, what would you say it is?"

"The important thing is that one should aim for a slight brush stroke. Too many players try to make a bow change without allowing the natural function of the hand to take place."

"How about the bow change at the frog?" we then asked.

"At the frog, the change is made from the up to the down, by a brush stroke."

"And the tip?"

"At the tip," he replied, "one uses a tiny bit of wrist, with very little finger action."

"What about the amount of hair at the frog in making the bow change?"

"I think it is important that one keep a good proportion of the hair on the string at most times, except when playing very softly. However," he added, "when sustaining a tone, I use the flat of the hair."

Mr. Rose has a beautiful bow arm and plays with such fine ease that I ventured to say that he must devote a great deal of thought to planning the bowings. He spoke enthusiastically.

"I consider it of immeasurable importance to devote a great deal of time and thought to the actual planning of the bow," Rose stated. "No matter how great the artist is," he said earnestly, "this is a definite necessity. As for me, I find it completely necessary when I study a new piece, to carefully plan where I should play certain things, in which part of the bow particular passages sound best, what kind of spiccato sounds best, how much bow to use, etc.

"With students, of course, I have to start their thinking along these lines." Then, "I am inclined to think there is not enough emphasis placed upon singing passages, where conserving the bow is so important. Let us take the matter of making an effective crescendo. Much thought must be given to use the bow in such manner to sound best. I would not hesitate," Rose said, "to incorporate the use of a bow change during a singing passage where long notes are to be played.

"One of the greatest fears an artist has in public performance," he added, "is that of running short of bow. And even if he does not run short, the audience must be made to feel that he has a lot of bow to spare."

"Suppose you give a specific case?" we suggested.

Rose looked thoughtful. "There are a few very interesting instances where a skillful use of two bow strokes is musically more effective than too much crowding in one bow. The slow movement of the Boccherini Concerto is one. It opens with the note G, sustained for one full bar of eight-eight time and held over to the next bar for one and one-half beats. This long note starts piano, with a crescendo on an up-bow. It can be done, but not so satisfactorily as I should like it to sound."

"Where do you start your bow change?"

"This is what I do. I start the long note in the middle of the bow, playing softly *down*-bow. Then I make an inaudible bow change at the tip, and then a substantial crescendo on the up-bow. Then, you see, I have the entire bow for the crescendo. You realize, the most important thing is for the note to sound beautiful. A harmless little bow change, if inaudibly done, will produce more beauty than trying to force the bow to move slowly in making the crescendo."

"As you make your crescendo is the speed of the vibrato increased?"

"I am glad you mention this. The use of the vibrato in planning crescendi is very effective. You see, there is a limit to the amount of crescendo one can make on the cello."

"Not so much as violinists or pianists can."

"That's true. Even the most beautiful register of the cello cannot be so strong as in other instruments. But by thoughtful use of the vibrato one can give the impression of a much greater crescendo. In an intense passage, the vibrato should be at its maximum intensity and speed. In the beginning of the slow movement of the Boccherini Concerto, I start *piano* with a 'white' tone, no audible vibrato, with a very slow and narrow oscillation. As I make the crescendo and as the tone becomes more intense, I widen the vibrato and increase the speed of the oscillation. So we have a crescendo by using more pressure and speed of the bow, and we have the illusion of a greater crescendo by increasing the intensity of the vibrato."

"Then you do not necessarily believe there should be vibrato on every note long enough to permit vibrato?"

Leonard Rose and Michael Tree in 1951. A discussion of the Bach Suites for cello ensued.

"No. I do not adhere to the school of thought that every note must have vibrato. I think the sound becomes monotonous. Many notes I play without any vibrato at all."

"You spoke about planning the various types of spiccatos?"

"There are different types of spiccato, we know," he replied. "Some sound much better than others. I mention this because many cellists try to use a very brilliant spiccato. And except in rare instances," said Rose, "I have an aversion to this."

I asked him, "do you mean specifically, a more percussive type of spiccato?"

"Yes, and that is what I object to. The bow space used for this

spiccato is so short, and the bow is at such a height from the string, that what one hears on the whole actually is just noise. Certainly quite often it is too percussive. On the cello, with the very thick strings as compared to the violin and viola, the player cannot allow himself the liberty of this type of spiccato. What is heard is just wooden noise, which sounds hard and steely."

I asked Mr. Rose to cite passages where this percussive type of spiccato would be permissible, and where he would object to it.

"I like to use this hard spiccato in a very high register," he answered. "A specific case occurs in Tschaikowsky's Rococo Variations, in Variation Four. This type of spiccato suits the passage, and the register. In the low register, it is not practical to use this type of spiccato as it takes so much more bow to make the string vibrate."

"I should like to mention something I feel keenly about," I offered. "Many string players neglect to observe real legato. They fail to play passages with true legato. They make their mistake in the sense that they don't realize that in an entire work of twenty or thirty minutes' duration, they do too much playing in a portato style. Their phrases come in a very wavy line, but never in a true legato. And cellists suffer from this more than other string players."

Rose nodded. "Yes. And then one more thing. Cellists are apt to make a diminuendo on every downbow instead of sustaining the tone evenly with the bow. Of course, to play evenly and smoothly may be an effort, but it would be much easier if it were given early thought. After all, it is just as easy to form good habits in the early stage of development. I am inclined to think that all string players suffer alike in this way." Then, "How important it is to skillfully plan the role of the bow arm in the performance of any work! I do not believe," he said earnestly, "in relying on last-minute inspiration in public performance. One should put much effort into the planning of a work, not only musically, but technically. The chances for success are much greater. After successfully planning, one is able to express the emotional content of the work more fully."

Said Mr. Rose, "The beginning of any stroke can be a problem with cellists. I feel it is important that the tone should sound clean

and distinct at the very start. For instance, in a rather strong attack, many cellists fail because they start too high from the string. The bow should be very close to the string. Very often, in a strong attack, both hands must work together at precisely the same moment.

"At the very beginning of the Dvorak Concerto, which is very declamatory, the two hands should work precisely together, the left hand hitting the finger on the string, and the bow hitting the string at the same time," Rose advised.

Rose expressed himself forcefully about tradition. "It is important that young cellists regard tradition. Of course, one does not have to play with the same slides as they were made by the great players of the past, but at least one should have a good conception of past tradition, should know the style of the composers intimately and thoroughly. Often," he shrugged, "a young player picks up a piece by Beethoven and plays it like Brahms. In other words, the works of all the composers are played in too much the same style. Tradition is boldly disregarded.

"Another trend which I find disturbing: too many play string instruments with the idea of making them sound like a trombone or trumpet. One hears so much forcing of tone. Instead of developing control and speed of bow stroke, too much attention is placed on the bow pressure," he sighed.

"Large halls might in a measure be responsible," and he agreed. "Yet if one is sensitive and knows how to create many different types of sound and tone colors, he can make the audience feel he has a very large tone."

On left hand problems, he said, "One general observation I want to make about cello playing is that players as a rule move too slowly with the left hand. The hand must move in a more cat-like fashion," said Rose graphically. He had his cello at his side and demonstrated. "The shifting should be done quickly, with great agility, and with very little, if any, finger pressure on the fingerboard. I am not convinced," he said, "of the necessity of making a diminuendo with the bow at the moment that the shifts take place.

"A most important element of left hand technic is the development of a rhythmic action of the fingers. One should learn this."

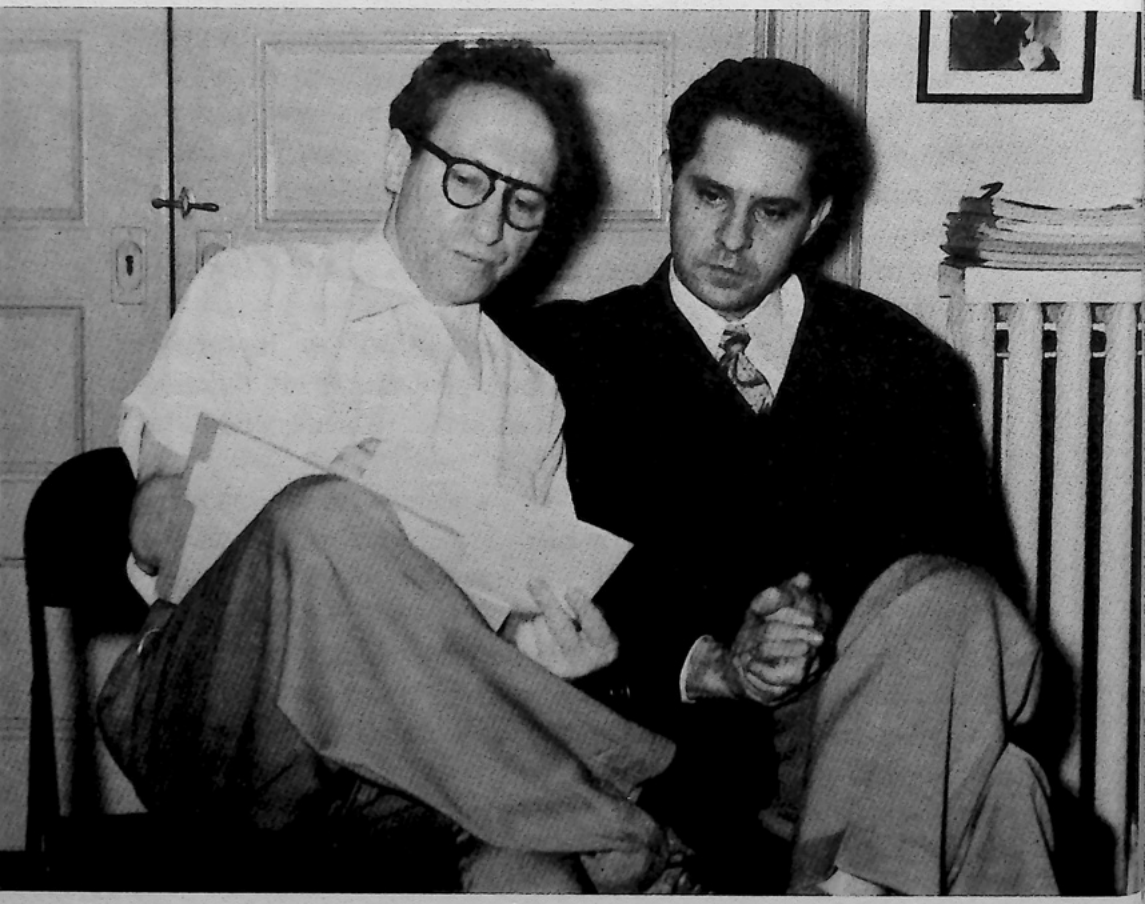
"You mean the ability to play evenly?"

"Yes, that in itself is a great achievement. The pupil has to listen very carefully to determine whether he is playing evenly or not. The unaccompanied Bach Partitas are marvelous material for just this type of technical development," Rose recommended.

"What specific suggestions can you make for the development of evenness?" I wanted him to tell us.

"More attention should be paid to the way the finger leaves the

Samuel Applebaum and Leonard Rose in summer of 1953 at the Applebaum home, following chamber music playing. He feels that while students should not be hidebound by tradition, they should have a good conception of the past, and know the styles of the composers.



string. First, there must be that very skillful pizzicato action. By that I mean the finger is to be removed as though it were performing a slight amount of left-hand pizzicato. Not enough stress is placed on this phase of left-hand technic."

When we talked about vibrato, Rose said, "In my opinion, the vibrato does not come from the finger, though many feel that the vibrato impulse is in the fingers. I feel," he said, "that the finger is just the pivot point and that it moves because the rest of the hand moves."

"Just what do you consider the ideal vibrato?" we asked.

"I feel that the vibrato should be performed with the lower arm, with the pad of the fingers as the pivot, and the upper arm moving only passively. I prefer that on the violin also," he added. "Kreisler plays that way. With the forearm vibrato, one can get many types of color and much subtle variety. If the vibrato is relaxed, one can play with any width and in any speed.

"Another element about a good vibrato," Rose went on, "is that it should be able to be brought to a dead stand-still when desired. That is how controlled it should be. In many cases where pupils have difficulty with vibrato, I suggest practicing in various rhythms. For example, I ask the pupil to set the metronome so that a quarter note equals sixty, and in that speed, to play in triplets of eighth notes, then sixteenth notes, then sextalets.

"While vibrating, the fingers should be kept close to each other. They should support each other. Actually, I feel that the fingers should touch each other. Another thing to remember, is that the fourth finger should not sound any different than the first finger. But above all, the hand must be kept free of tensions when one vibrates."

We talked of Casals' contributions to cello technic specifically, particularly about his theory on finger extension. "Students are inclined to fail because they are prone to anticipate the extension, and consequently, strain the hand. The rule is 'perform your extension by quickly lashing out'. Make the extension, and return back. A correctly performed extension is a splendid asset in one's cello technic.

"Too often, the player is absorbed with the next extension, and

consequently, loses sight of the beauty of the note at hand," Rose went on. "He widens his fingers in preparation of the extension, when instead, he should be contracting the hand in a more favorable position for the vibrato and for the expression of tonal beauty."

On the subject of trills, Rose said, "The production of the trill does not necessarily mean, as some might think, a relaxed hand. I feel in order to produce a good trill, tension must be set up. The question is, where should this tension be? Obviously, it cannot be in the finger action itself.

"I suggest that in the performance of the trill, the finger be well-crooked. By bending the finger almost to the extreme, and bringing the insides of the knuckles of the hand so that they touch the neck in the low positions and come close to the fingerboard in the high positions, we are in a happy position for the cultivation of a good trill.

"When I perform the trill, I feel that I am setting up tension in the primary note of the trill. Other players with fine trills do it in another way, but one thing is definite, they have to set up tension. The proof of the fact that tension is a necessary element in the production of a trill is that no one can trill indefinitely without becoming muscle-bound, no matter how fine the trill is. However, with the vibrato," Rose pointed out, "one can vibrate indefinitely without tiring. I will say that the faster the trill, the less distance there should be for the performing finger to leave the string."

Leonard Rose has given a good deal of consideration to the psychology of public performance.

"Performers should realize they not only have to prepare themselves for concert purposes as far as memorizing their programs goes, but for the business of just walking out before the people, for any little surprises which may come up as a result of surroundings, etc.

"Conditioning oneself for public performance must take place during private practice," the artist advised. "It is important to play before an imaginary audience too. Before I play in public I very often play a program three or four times as though I were seated before an actual audience."

A number of years ago Fritz Kreisler was performing his arrange-

ment of the Paganini Concerto at a rehearsal with the Cleveland Symphony Orchestra under Artur Rodzinski. The arrangement of the concerto included a beautiful cello solo.

When the solo ended, the violinist stopped the orchestra dramatically, looked keenly at the solo cellist and exclaimed, "Bravo! How beautifully you played that solo! Please get up! Please get up!"

Leonard Rose quietly stood up and bowed.

The artist was born July 27, 1918 in Washington, D.C. At thirteen he won the Florida State contest as the outstanding high school cellist. Soon after, he took the first cello seat of the Florida State Symphony Orchestra. When he was sixteen, he attained a scholarship to the Curtis Institute of Music in Philadelphia and studied there under Felix Salmond. Two years later, he was appointed assistant to Salmond.

On his graduation from Curtis in 1938, he took the post of cellist with the NBC Symphony Orchestra under Toscanini. The following year he joined the Cleveland Symphony Orchestra under Rodzinski; here he stayed for the next four years, giving many solo recitals and performing with chamber music groups.

In 1943 he came to the New York Philharmonic Symphony Society. The next year Rose made his New York debut with them, performing the Lalo Concerto. The year following, he made his Town Hall debut as cello soloist and became solo cellist of the New York Philharmonic-Symphony Orchestra. He became a faculty member of the Juilliard School of Music in 1946.

When Leonard Rose announced his decision to leave the orchestra a number of years later to devote himself to a solo career, it was a most meaningful cultural lift to the devotees of the cello throughout the world.

Rafael Bronstein

Raphael Bronstein's vast knowledge of the mechanics of violin playing, plus his philosophic and modern interpretative approach, make it a pleasure to talk with him. We began on the mechanics of the bow arm.

"It is of primary importance that the bow be held to form an arch of the hollow of the hand," he said. "This acts as a 'spring' strong enough to bear the weight of the shoulder and arm; resilient so as to act as a 'shock-absorber,' and flexible enough so as to contribute in the coordination of the bow arm."

He went on: "The approach to the bow is from above, so that when the weight of the bow arm is added the bow sinks 'into' the strings. The first three fingers should be pleasantly curved over the stick and held comfortably together—the little finger also close by, straight, and with the tip resting lightly on the stick. The thumb should be opposite the second finger, or between the second and third, depending upon the hand, and should be only slightly bent. If the thumb is bent so that it touches the hair the stick will be turned to such a degree that the wood will be in contact with the strings.

"In a relaxed position," he continued, "the second joint of the index finger will be touching the top of the stick. When arm and shoulder weight is applied, contact with the stick and index finger will shift from the second to the first joint and it will bear the weight. The wrist will flatten somewhat as will the arch formed by the hollow of the hand."

"Suppose we discuss the problem of equalizing the tone," we suggested.

"Yes. In order to control and equalize tone from one end of the

Rafael Bronstein in 1962. "I ask my pupils to hold the bow so that they form an arch of the hollow of the hand. This acts as a 'spring' strong enough to bear the weight of the shoulder and the arm."

bow to the other, a basic knowledge of the natural gravity of the bow and the natural gravity of the bow-arm must be recognized and compensated for. For example, the natural gravity of the bow arm is greater on the down than on the up stroke," he elucidated. "Therefore, it is necessary to compensate for the lesser gravity or weight of the up-stroke by consciously applying a greater speed of stroke.

"And simultaneously," he continued, "we are dealing with the problem of natural arm weight and natural bow weight at the frog so that, to compensate, there must be *no* arm weight applied, while at the tip of the bow, arm weight does become necessary, to equalize the tone. In the lower part of the bow the up-stroke will be light and with faster speed, moving away from the bridge as the bow approaches the frog.

"In the upper part of the bow, the process is reversed. The down-stroke must be faster, and arm weight is now necessary for both up and down."

On speed stroke and bow distribution, he said: "The speed of stroke differs according to the part of the bow. To compensate for the naturally greater weight of the bow at the frog, the speed must be faster and the arm weight lighter.

"To compensate for the lack of natural bow weight at the tip, the speed will be greater and the arm weight more. It is in the middle part of the bow," he pointed out, "that one can move the bow slowly and still sustain tone. The formula, 'fast-slow-fast' for both up and down bow can be used in then controlling the speed of stroke."

"Suppose, Mr. Bronstein, we talk about the matter of smooth bow connection, particularly at the frog."

"The essential element in accomplishing a smooth bow change, especially at the frog. is maintaining the arch which keeps the bow from over-weighting. The change itself is accomplished by a combination of arm, wrist and knuckles (mainly index finger knuckle). Approaching the frog on an up-bow, the arm moves smoothly and uninterruptedly, with a slight upward movement of the fingers, 'led' by the index finger. The bow moves away from the bridge. At the moment of change the fingers move in a slightly

downward direction. The angle of the bow to the strings changes from approximately a 45° at the middle of the bow to 90° at the frog.

"Care must be taken," he advised, "that the downward motion of the fingers be synchronized exactly with the change in direction of the bow; otherwise there will result an anticipatory sound of the change. At the tip of the bow, the forearm initiates the change. The smooth connection described above refers only when playing at the frog and tip of the bow. No special coordination is necessary at other parts.

"In accomplishing this smooth bow change with a minimal motion, it is essential to develop the extreme flexibility and control of the raising and lowering of the index finger knuckle, for this knuckle," he said, " 'leads' the stroke.

"This is important also in the execution of a great number of other bowings, such as the uncontrolled spiccato. The bow connection itself grows out of a small tremolo, executed by the index finger with the arch controlling the 'weightlessness' of the bow stroke. By practicing this finger tremolo at both tip and frog, first with four tremolo strokes, then with two, then none, the precise coordination of the change will result.

"Psychologically, however," he indicated, "there will still exist one tremolo, *mentally* played as a very short-up-beat."

We talked about the relationship of the left hand to the bow connection.

"In coordinating a smooth bow change with left hand finger articulation so that no anticipatory sound of the change occurs, there exists a phenomenon which, paradoxically, I describe as a 'dis-co-ordination!' This phenomenon is the precedence taken by the fingers in changing from one note to another—the finger action *precedes* or initiates the bow change, while the bow 'follows' the initiative of the fingers. This, then, is a 'dis-co-ordination' of right and left hand functions, the fingers being 'active' and the bow being 'lazy'."

"Which leads us to a discussion of the spiccato strokes."

"As to the spiccato, I make a specific distinction," he said, "between the two main types: the one which stays on the string

(the uncontrolled or sautillé) and the one which is approached from above the string (controlled)."

He analyzed: "The bow is placed on the string for the first note with the hair flat (90° to string) holding the stick with index finger contact near the first joint. The movement is strictly horizontal. By 'horizontal,' he said, "I refer to the horizontal movement of the bow arm when playing on one string. By vertical motion I mean the movement of the bow arm in crossing strings, which involves a certain amount of raising or lowering of the arm level.

"The movement is initiated by wrist and knuckles (index finger 'leading' and extremely flexible) with the forearm following movement. There should be no pressure into the strings. For a crisp, fast spiccato, the bow is placed in the middle part of the bow; for a slower spiccato, closer to the frog and using a larger horizontal stroke. For a softer quality spiccato, the bow is turned toward a 45° angle.

"I emphasize here, as in the smooth bow change, the importance of relationship of left hand articulation to bow. Again, there is a dis-co-ordination of function." he pointed out. "The fingers are extremely active, initiating and controlling the rhythm, while the bow is 'late,' following the action of the fingers. Rhythm, then, it is seen, exists in the fingers."

Bronstein continued. "In the development of the uncontrolled spiccato, the control and flexibility of the index finger knuckle is of primary importance, for it must move upward to initiate the upstroke. With this flexibility of knuckle (and, to a slightly lesser degree, of the wrist) the tendency to lock or become tense when playing extended spiccato passages, can be overcome.

"In crossing strings, one should use as little vertical motion of the bow arm as possible to accomplish the crossing, and the bow should not leave the strings while crossing, for the vertical motion combined with the natural bow bounce is enough to throw off the regularity of the stroke. There also is a tendency to slight the rhythmic value of open strings. Care should be taken," he cautioned, "to give them full value."

In discussing controlled spiccato, Mr. Bronstein had this to say: "This bowing starts from above the string. Each note is a 'creation'

in itself, complete with a preparation (an up-beat); a stroke; a cut; and a rebound (a reflex movement in the knuckles). On the stroke, there is a fast horizontal movement of the forearm, carefully defining the amount of space. This 'stop-go' movement within a proscribed space is the distinguishing feature of this bowing. The finger knuckles are extremely active. The cut and rebound following the down-stroke is especially energetic. In the up-strokes, it is less energetic.

"Whenever a string crossing occurs, the bow arm moves in a vertical direction. The most important principle to keep in mind is that there should be a minimum of wrist and arm movement, with a maximum of forearm movement, so that the horizontal principle of producing tone is still paramount. The vertical movement must be controlled just to accomplish the purpose of crossing strings.

"In detaché passage work, the crossing is initiated by the forearm. In a legato, slurred passage, the crossings are accomplished by the wrist in small wave-like motions together with the horizontal movement of the forearm. In rapid and continuous slurred crossings, over three or four string levels, the arm works as a whole; wrist and elbow locked; and the movement is initiated by the shoulder."

"We should like a specific example and explanation of vertical string crossings."

"Well," he replied, "one could not get a better example than the cadence of the Mendelssohn Concerto. The cross-string passage here is a flying staccato that I classify in the uncontrolled spiccato family, since after being initiated by dropping the bow from above, the bounce results from the vertical crossing of strings and the speed of the stroke.

"The rhythmic control of the stroke is accomplished through the impeccable control of the vertical motion in the crossings. The bow maintains a 90° angle to the strings, and," he stressed, "there should be *no weight* applied by the arm.

"The whole arm moves as a unit," he continued, "yet the wrist remains loose as in the uncontrolled spiccato. Care should be taken to play the repeated notes on the G and E strings. Also, going from

E back to A should feel slower, to compensate for a tendency to slight the rhythmic value of the A string on the return.

"The vertical control of this stroke can be practiced by first gaining control of two strings (G-D, D-G), then three (G-D-A, A-D-G), and then four; the bow remaining on the string. When this control is attained at a slow speed (practice in large pattern) and gradually reduced to small pattern as the speed increases, then initiate the bouncing bow by dropping the bow from above and moving horizontally, with the vertical movement kept at a minimum.

"The function of the left hand is not only to produce pitch, it also controls rhythm; it is the 'laborer.' Therefore, the development of strength and dexterity of the left hand cannot be minimized.

"There are two sets of muscles in the hand," he elucidated. "One set for grasping; another for releasing. The former is much more developed and strong, for we use this set in so many ways. The set of muscles used for releasing the grasp, however, is not nearly so powerful; yet the violinist must have as much control of this set as of the other in the raising of fingers. To compensate for this anatomical weakness, the effort made in raising fingers must be twice as fast as in lowering. This speed of raising fingers originates in the 'palm' of the hand—from the knuckles. For the rhythmic control that is demanded then, the fingers must hold firm for the full value of the note, then raise fast.

"The arm from elbow to hand should form an unbroken line; the wrist straight, so that the fingers will fall on the strings on the cushiony part of the tip. The hand forms a nicely curved arch so that the fingers fall relaxed, but have a feeling of weight when they reach the strings.

"There is another inherent weakness in the structure of the hand; the tendon joining the second and third fingers. This must be accounted for in an ascending line by holding the second long, then lowering the third fast."

"Mr. Bronstein, let us talk about the problem of shifting."

"To counteract the fear in shifting, which can be compared to the fear one feels at crossing a narrow bridge," he answered, "one

should hold the preceding note long, with a feeling of weight in the finger; then shift lightly and directly, with no hesitation. By concentrating on the note before the shift the danger of anticipating the approaching shift is removed," he counseled.

"On an ascending shift, the finger initiates the move, the hand following. Generally a shift should be made on the same finger (and on the same string) as the preceding note. Descending, the same rule applies as to holding the preceding note long, shifting light and fast. The next finger then 'hits' fast and hard, actually breaking abruptly the shifting movement."

"What would you like to say on the vibrato?"

"It is essential in obtaining a good vibrato to be on the cushion of the finger—not directly on the tip. The motion itself can be a wrist, or arm, or a combination of both, depending on the individual. Whether the movement is wrist or forearm, concentration should be focused on the finger tip and on the concept that the finger moves the wrist. The initiatory movement is one of finger and wrist moving forward. A wider oscillation is obtained by the backward motion after the first motion forward."

When we asked Mr. Bronstein for biographical data he gave us the following: "At the age of ten I made my debut with the Warsaw Philharmonic. This was followed by a concert tour of important cities in Russia and included several appearances with the Odessa Symphony Orchestra.

"At age twelve, I was awarded the Alexander Glazounoff Scholarship to study with Leopold Auer at the Imperial Petrograd Conservatory where I stayed until I was nineteen. Many recitals throughout Russia with major symphony orchestras took place during these years."

In 1923 he arrived in the United States as assistant to Professor Auer in New York City, and he stayed on and continued his pedagogic career here. Born in Vilna, Russia, Mr. Bronstein has been an American citizen since 1929. He has been Visiting Professor of Violin at Boston University and the Hartt College of Music at Hartford University; he is a faculty member of the Manhattan School of Music in New York City and the Mannes College of Music in New York City.

Ivan Galamian

Discussion of violin teaching in general was one of the first topics approached with Ivan Galamian. Regarding the most common mistake in violin pedagogy, Mr. Galamian said,

"Children are not given enough technical groundwork. Many matured performers are handicapped because they fail to possess the necessary equipment indispensable to express their musical ideas. There can be no doubt that this is attributable to technical under-development in their early student years. Teachers must know how to correctly meet each problem at the correct time. First emphasis should be placed on teaching absolute and unchangeable values, which are:— the development of accuracy of intonation, mastery of the fingers and the bow, technic of sound, mastery of vibrato, different glissandi, connections in bow changes accents, etc., etc. In short, the first goal must be perfect control of the instrument. And, of extreme importance," he added, "is comfort while playing."

I asked, "If a young student has already developed a great technical facility, do you feel that he should then devote himself to a study of works requiring depth and intellect?"

"By all means," Mr. Galamian said. "Even though not emotionally and intellectually ready, it would substantially assist in his general musical development. Having acquired the control of the instrument, practically his entire time should then be devoted to studying the repertoire, both from the musical and interpretive viewpoints. Chamber music should also be earnestly studied."

"What about the influence of recordings on the musical development of the students?" we asked him.

"You have touched on a very important point," he replied.

In 1971 in Ivan Galamian's apartment in New York City, with Samuel Applebaum. They always enjoy discussing teaching technics.

"Recordings can be of a very great help and inspiration for a student, but, if they are used as the only basis of interpretive approach, they can become dangerous to the individual development of the student. Much can be learned from recordings, but they should not be allowed to have too great an influence lest they lead to uniformity of performance."

"I have often received requests from teachers for my opinion on the so-called 'dry' exercises."

"In a small degree they are helpful but I am not in favor of practicing purely mechanical exercises for hours and hours at a time. I think that much better results will be achieved if the student,

instead, spends his time on practicing etudes and caprices which have a certain musical content. Technic should not be completely divorced from emotional values. In other words, technic must be facile, quickly applicable to the mood expressed and to the interpretative thought of the composer. Technic must be regarded as secondary to an ability to employ it correctly."

Mr. Galamian has had a tremendous amount of experience in teaching gifted youngsters in all stages of their development. I asked a few specific questions.

"Let us begin then, with a fundamental—that of holding the violin," he suggested. "There are two differing points of view, both quite generally accepted. One, is that the correct manner is to hold the violin with the support of the hand, chin pressure coming to play when shifts are made. The other, a firm hold of the instrument between chin and shoulder."

"Heifetz holds his violin that way," I said, "and Milstein holds his between his chin and collar bone, not against his shoulder."

"Yes. Milstein uses the jaw bone and collar bone with the left hand holding his instrument most of the time. We must realize that there are no two men of like physical build and what one may favor might be utterly against the opinion of the other."

"Which manner do you generally prefer?"

"I much prefer to let the violin rest on the shoulder. It is my opinion that in this way there is greater freedom, but I do not mean to imply that good results cannot be obtained when the hand is the suporting medium."

"Oh, I grant you that. Milstein proves it brilliantly!" I exclaimed.

Then, "What do you think about the use of a pad or cushion, Mr. Galamian?"

He replied, "In principle, it is better not to employ such means because any additional equipment is apt to be disturbing. For certain violinists, particularly for those whose necks are long, a support, such as a pad or cushion, provides undeniable aid. Otherwise, they would by necessity, be compelled to raise their shoulders too high, which would tend toward a cramped position. That, of course, would be tiring, would effect the vibrato and the free function of the left hand as well."

I remarked: "Since the left thumb is so often troublesome, I have frequently made it a point to request artists to demonstrate their thumb positions for me. I have observed that there are many variations in thumb technique. Would you express your views on this point?"

"I prefer that the thumb rest slightly farther down the neck than the first finger. I might say, however, that players who consciously attempt to control their thumb placement have more trouble than those who permit it to find its position naturally. If the thumb is placed further up on the neck, i.e., between the first and second fingers, the hand position becomes unnatural, strained and affecting the vibrato. It will be found that players who use arm vibrato usually have their thumb well up, whereas those who use a wrist and finger vibrato keep their thumb well down, often almost under the neck of the violin."

"How should the thumb be placed above the first position—say, in the third?"

"I would recommend keeping it in relatively the same manner as in the first position, perhaps slightly lower on the neck. And, I ask my pupils to maintain that relationship as they go to the sixth and seventh positions. Above that, the thumb should move only slightly and let the fingers extend to reach the higher notes."

"But, suppose the thumb is too short to allow the fingers to reach for the higher positions, what then do you suggest?"

"In such cases, the thumb would have to be brought around to rest against the rib, or side of the violin."

"That, of course, poses a problem, as a difficulty arises in its return to the correct position on the neck!"

"That does present a difficulty. At the moment the thumb is brought back from the rib to the neck there must be a firm pressure of the violinist's chin to maintain secure hold of the violin."

On the subject of bow technique, I said: "We know the general rules for holding the violin bow, that they are flexible and must be varied to suit the individual, but I should like to ask some questions relative to finger placement on the stick; such as the distance between the index and middle fingers, and between the middle and third."

Holding the bow to demonstrate, Mr. Galamian replied: "Improper spacing of the fingers when holding the bow is disturbing to the player; I can best answer your question by showing that there should be a little space separating the first, second and third fingers, of about the same distance . . ."

"And the thumb?" we asked.

"The thumb should be opposite the middle of those fingers."

"What about the little finger, when playing at the upper, or above the middle of the bow? Do you allow the little finger to leave the stick?"

"You will see," as he demonstrated. "Lifting the little finger is disturbing; I prefer that it remains in contact, but with no, or very little pressure at the tip. As one approaches the frog, however, the pressure should be increased in order to maintain balance. I would also say that the little finger should rest slightly on the inner side of the bow rather than on the very center of the top."

"Slightly towards the palm of the hand?"

"Precisely," he nodded.

"Concerning the change of the bow stroke, Mr. Galamian, what would you advise to correct the jerk, particularly at the frog?"

"Generally, this is caused by an unconscious acceleration of the speed of the stroke at the instant of the change. This may be brought about either by the arm or the wrist."

"In order to correct the fault we must determine the exact manner a pupil creates this speeding-up of his stroke?"

"Yes. That is exactly what I would do. The logical procedure is to train him to do just the opposite. That is, if he accelerates the speed of his bow through an action of the fingers of his hand, I have him concentrate on making bow changes with his arm; if the wrist causes the jerky bow change, I suggest the complete elimination of the wrist motion and use of arm until the bad habit is overcome."

"I understand that you believe it possible to make a smooth bow change with the arm, and without the wrist?"

"Oh yes, certainly! As the pupil brings his bow toward the frog, and also nears the tip, I suggest retarding the movement very slightly. In this manner I have found it possible to eliminate a

jerky bow change by overcoming the tendency to make the change rapidly—and I find that it works very well."

"Would you recommend that an arm bow change should be a permanent practice?"

"In some cases, I would say yes. However, in time a pupil will generally develop a slight wrist or finger motion which is not of much importance. I use the fingers generally in making the bow change, but that is not the point. What is important is not how we make the change of stroke, but the speed at which the bow moves as it is done." He demonstrated, with a very smooth bow change at the frog. "You see, I did not use any wrist at all."

"Let us start at the tip and play an up-bow," I suggested.

"As the bow moves up-bow at the tip," he demonstrated, "it starts with the lower arm. Slightly below the middle, the upper arm, and as it gets very close to the frog, it is the wrist and then a very little finger motion."

A continuing discussion, now centering on the bow arm.

"Then you do not believe in sending the fingers ahead?"

"No. You see, there are various speeds. There is the speed of the lower arm, upper arm, of the fingers—the coordination of these various speeds makes a good bow stroke. Yet if I had a pupil who could make a successful bow change without the finger action, I would leave him alone."

"Now, about the amount of hair used in drawing the bow. Do you advocate about three quarters of the bow hair at the frog?"

"Yes, that is so."

"Would you advise using the full hair for practice purposes?"

"Definitely not. Taking into consideration that the frog has a natural weight, the amount of hair should be less than at the point, to compensate for the lessening of the weight as we approach the tip. As we pass the middle of the bow, gradually flatten the bow hair so that practically all of the hair is used at the point."

"What would you suggest when playing long strokes in double forte?"

"In double forte passages it is desirable to use the flat of the hair even before reaching the middle. This is not to be done by turning the bow with the fingers, but by actually flattening the wrist. Now," he added, "when playing quick martelé strokes at the tip, not only should we use the flat of the hair, but the bow stick may be turned slightly toward the player instead of toward the scroll. It creates greater resistance."

We next talked about the staccato stroke. "How do you present it?"

"Well, we know there are two kinds. The rhythmic staccato which has as its basis a fast martelé where the notes are actually executed with a finger motion, and of course, the fast staccato taken with stiff arm."

"I have never seen a player with a fast staccato and relaxed arm."

"That would be most rare. It is the stiff arm which gives the bow the required impetus."

"I know how difficult it is to make definite rules for the performance of this stroke. Some performers can execute it with greater speed than others."

"I agree with you. The speed is very difficult to control. Pupils

who draw the bow in towards the body when they go up-bow on the staccato, tend to draw away from the body on down-bow staccato. That process is very much an individual matter. I feel it is best for the bow to gradually draw closer to the body on staccato up-bow, and for the bow to draw away from the body on down-bow. Yet there are some who do just as well vice-versa. This is a very interesting phase of the staccato, yet provocative."

We discussed practice suggestions for pupils. "My general advice is to divide the staccato passage in very small sections, then gradually lengthen the section by adding a note each time. In developing the martelé staccato, I ask the pupil first to play the passage, separate notes, at the tip, using fingers only, and then to play two, three and four, etc., notes in one bow. The same procedure is to be followed in doing the stiff-arm staccato, the object being," he elucidated, "to use as little bow as possible."

"Do you think that the two types of staccato can be studied simultaneously?"

"Of course—by all means."

"Will you say a word about the difference in pressure on the stick between the two strokes?"

"An interesting thought," Galamian complied. "In the slow staccato which is based on the martelé, the pressure is released between each stroke. But in the fast, nervous, staccato, the pressure is constant, so that it might be considered a series of stops but with the pressure remaining the same on the bow."

Vibrato was discussed. Some artists favor the arm, some the wrist, and some the finger, and others feel it is essential to have all three. Mr. Galamian's comments: "I agree with those who feel that all three are necessary. But, it is also important that the player have complete freedom in the use of each. By this I mean specifically to be able to go from one to another without difficulty.

He added, "A pupil should be able to play a tone which has a white sound, no vibrato. He should then be able to use the finger vibrato, the wrist, and even the wide-arm vibrato. For a good vibrato," he pointed out, "cannot have just one of these alone for any length of time. There must be a combination of all. And between these phases of the vibrato, there lie about a hundred

Mr. and Mrs. Galamian with Sada Applebaum in 1950. Their two large boxers loved to join in the socializing.

types of vibrato. Yes, it is the innumerable variations and combinations of these three which produce the great art in connection with the vibrato!"

"It is difficult to discuss with pupils just how active the wrist should be, and how passive the arm, or how active the fingers, and how passive the wrist."

About those passages where the notes are too fast for vibrato with the wrist, finger, or arm, Galamian said,

"When one desires to play various passages with additional warmth, I ask the pupil to adopt a rather flat finger action. That, of course, requires flexibility of the joint. The object in this case is to have the finger action include more of the flesh or pad of the

finger. That means letting the finger break a slight bit at the joint." "What favorite passages do you prescribe for vibrato with joint flexibility?"

He replied, "Any expressive passages too fast for a wrist or arm vibrato. We can find many examples in the musical literature. For example, the second movement of Schumann's A minor Sonata, many passages in Brahms' D minor, and G major Sonatas, etc., etc., etc. . . ."

"The position of the left elbow has an important bearing on the vibrato, I should like to mention. Many players and teachers feel that there is a standard position for the left elbow. However, those with short fingers will find it helpful to have the left elbow well under the violin. Those with long fingers will be much handicapped if their left elbow is far under the violin. The violinists with long fingers should keep the elbow much more to the left."

"Let us discuss the manner in which we color our sound, Mr. Galamian. We know that different tone colors can be produced with the left-hand vibrato, and with different bow pressures. That is generally known. But players should experiment with the various types of pressure on the bow to alter the color of the tone, don't you agree?"

"If a player wishes to get a more metallic or sharper sound," he replied, "there should be a slight stiffening of the fingers on the bow. And there should be greater finger pressure on the bow. Drawing the bow with this type of additional pressure on the stick will give the desired sound. The other type of sound one might wish to get which might be described as less sharp is where the weight would not come from the fingers, but from the wrist and arm. One should get the feeling of sinking into the strings more. The tone seems then to be more deep and not quite so metallic. As a general rule, however, if a player's tone is dull and not metallic enough, it will help to develop a firmer pressure on the bow, with the fingers more stiff."

Chord-playing, particularly in the works of Bach, was brought up. Galamian averred: "As a general rule, there is too much breaking rhythmically of chords. One should learn to play even four voice chords simultaneously."

"But when the melody voice is in the bass and there are four voices?"

"I do not recommend playing the two upper notes and then going down. If the player does not find it possible to play the four at one time, then I suggest playing the low note first, and adding the upper three, but to accent the lower note before going to the upper three. The lower harmonic note should be held as long as possible. As a general rule," he pointed out, "I prefer as much as possible to adhere to the original writing of Bach."

During one of our get-togethers, we touched upon the matter of body motion while playing.

"The psychological angle is important, and the teacher must be careful to analyze the body motions of the pupil. He should be very careful to diminish body motion. Of course, body movement is a large emotional aid to the player and assists in interpretation. Many players, if forced to stop body movement, would find their playing robbed of rhythmic expressiveness—interpretation as a whole would suffer. The teacher may find it hard to determine the body motion which is most natural to the player, and that which is affected," Mr. Galamian summed up, "but he must do so."

"How would you analyze the difficulty of the bow shaking on long, soft notes?"

"First, it may be a natural nervousness, but most of the time, in my opinion, it comes from tenseness of the right arm or wrist, and very often, from the wrong angle of the bow in the relationship to the string."

Said Mr. Galamian: "We often find violinists lacking control in the middle when the bow is suspended from the elbow rather than from the wrist. Then again, there is another reason, and a very obvious one. It might just be a lack of sufficient work in the solution of that particular problem. The player should concentrate on the 'son filé' for the development of a beautiful double piano.

"It is unfortunate," he reflected, "that there is the danger always for pupils to enjoy developing their strong qualities, and to dislike working on their weaknesses. If the violinist has technical facility, he continues to work on technic, but neglects his musicianship.

The musical boy, however, who has no 'fingers,' embraces the feeling that fingers are entirely superficial; that the essential matter is the music. Though this sounds extreme, it often occurs. I have pupils, for example, who have more technic than they need, but who still work and hammer away on something they think they need, but really do not. They over-estimate that and neglect the main thing, which is the music."

And, "There is another danger to guard against and that is the danger of becoming too analytical. So few have the correct balance. Either one is not analytical enough or over-analytical! Yet both extremes are dangerous! So many are one extreme or the other!" he decried.

"The danger of over-analysis, of course, is self-consciousness. And that reminds me," Galamian humorously added, "of the one-thousand-footed animal who was asked by another curious animal, 'How marvelously you walk! I am very interested in knowing what you do with your four hundredth and second foot when your six hundredth and first foot goes forward?' 'Well, let me see,' answered the thousand-footed-animal, and as soon as he began to ponder the matter, he stumbled and fell! Well, it is a story," Mr. Galamian laughed, "but it tells a tale!"

Mr. Galamian has always been concerned with the analysis of the art of violin playing. Thoughtful always about the solution of the multitudinous technical problems, his main concern is the development in each individual of the innate talent, and this to the fullest extent.

"I was always, from an early age," he disclosed, "interested in problems of pedagogy. That always fascinated me."

"What about practicing during one's early years?"

"If we analyze the development of the well-known artists," he replied, "we see that in almost every case the success of their entire career was dependent upon the quality of their practicing. In practically each case, the practicing was constantly supervised either by the teacher or an assistant to the teacher. The lesson is not all. Children do not know how to work alone. The teacher must constantly teach the child how to practice."

Josef Gingold

A student of Eugene Ysaye, Gingold has concertized extensively throughout Europe and America. He was a member of the Toscanini N.B.C. Orchestra and Concert master of the Detroit and Cleveland Orchestras.

Mr. Gingold has edited orchestral studies as well as both classical and modern works for the violin. He is at present Distinguished Service Professor at the School of Music of Indiana University. For many summers he has directed the chamber music classes at the Meadowmount School of Music.

Mr. Gingold has represented the United States on the juries of two international violin competitions: The Queen Elizabeth of Belgium Concours in Brussels and the Wieniawski Competition in Poznan, Poland. He has also had the honor to serve as a judge at two of the Leventritt Violin Competitions.

Mr. Gingold was the recipient of the Distinguished Teacher of the Year 1968 Award that is presented annually by the American String Teachers Association. We looked forward to our discussion of technic with this experienced and eminent conductor-teacher.

Josef Gingold spoke earnestly, "Consider the strides that today's violinists have made. The past has produced many great players, men like Ysaye, Huberman and Thibaud, but they played differently. They possessed tremendous talent and style, yet if they lived today they would perform according to our times and taste.

"We cannot remain in the past. That the past was one of greatness, and that today's performances are less so, is simply not true. Styles and performers change. Today, I believe," stressed Gingold, "there is greater scholarship. What I mean is, that young players studying Bach, for example, are very particular as to which

In 1962, Josef Gingold demonstrates an ideal position of the bow on the strings at the tip. Note the full width of the hair, with the stick directly above the hair. He said then, "Musicianship is stressed today, but I regret that many of the virtuoso works are disappearing from our concert programs . . . works of Wieniawski, Vieuxtemps and Spohr."

edition they study. They are fastidious about a mordent, a trill, a phrase, and whether a chord is short in order to return to the fugal theme. They give this a good deal of thought.

"Years ago," he reminisced, "this was not so. Two things were all important: beauty and sound. Today we are more analytical regarding violinistic equipment, such as the manner in which we hold the bow. Each detail is probed. The trend is toward good thinking along with good playing. Yes," he emphasized, "the standards have risen tremendously.

"Musicianship is stressed today, but it is dismaying to see how many of the good works are disappearing from the concert halls. There is a regrettable snobbery on the part of the critic, who dictates to the young artist, and," with a meaningful shrug, "he in turn succumbs!" His face reflected his concern.

We asked him to specify the obsolete works.

"So many of the works we knew years ago have completely disappeared," he asserted, "and with them has vanished a certain style of violin playing. For example, we seldom hear the smaller works of Wieniawski or Vieuxtemps, or of the 'Gesingsene' of Spohr. The critics consider these works antiquated and young players will not study them. I believe they forfeit the style required in the production of a beautiful tone—the trills, the staccato, the general passage work necessary to a real virtuoso aspect.

"By forgoing Vieuxtemps the pupil misses the grand manner of playing the violin. Mind you, I know these have not the stature of Beethoven or Bach, of Brahms and Schubert, yet the violinist cannot learn to play the violin by just doing Mozart or the Beethoven sonatas. Of course," he went on to say, "the better he plays the violin, the better his technic and facility, the better he will play the Beethoven sonatas and the works of Mozart and Schubert. String quartets, too!"

Gingold discoursed on the Kreutzer studies, which he feels are absolutely indispensable for the preparation toward advanced violin playing.

"I have enjoyed these works. I still do. Let us consider Study No. 1.

"This etude has been neglected," he observed. "It is marked

adagio sostenuto. The sustained long bow seems to be a lost art in modern violin playing. Thus a wonderful and precious aspect of an art diminishes, even disappears. We need its revival. It would enhance the playing of today. Violinists should incorporate it into their technic.

"For better control of the bow," Gingold continued, "I advise playing two beats to each quarter. It requires patience, but the rewards are high. This produces greater power of the bow and also it is a wonderful nerve tonic which can be very helpful before concertizing. I consider it better than a tranquilizer!" We smiled with empathetic understanding.

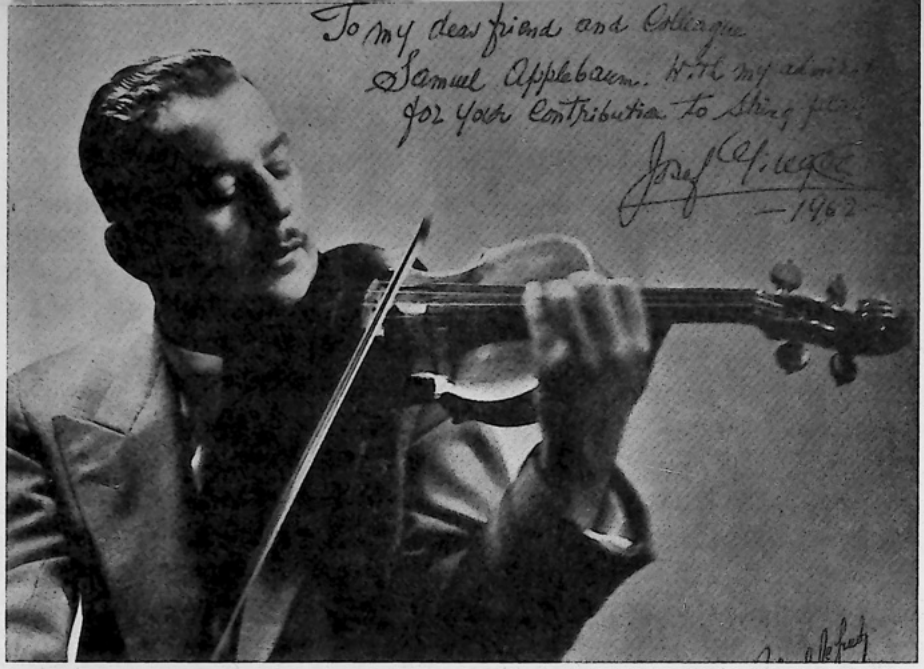
"The practice of sustaining a single bow stroke for five minutes is a good one too," we suggested. "The metronome mark would be a quarter note to equal forty."

"Yes," he agreed. "You know, one of the secrets which Viotti would pass on to his pupils was the drawing of long bows, sustaining the bow over the string without actually touching the string. But of course," with a small sigh, "we could not expect children to have patience for this. As the student grows older he should be able to do it. He should have the required patience. Youngsters should be able to do three lines at a time plus another study. A week or so later another three lines, etc."

Of study No. 3 (the Galamian Edition) Gingold said: "I prefer to play this with the Viotti bowing at the tip, martelé, then spiccato, two to each bow. I prefer," he added, "No. 3 to No. 2 for the application of many bowings.

"Study No. 4 should also be taught in the volante; that is in flying staccato. The pupil should play a series of up-bows, trying as much as possible to get it in one spot, at the middle, or a bit below the middle.

"I like to teach Study No. 5 with the first two notes of each triplet in one bow and the third note in a completely separate bow, by using the whole bow for the separated note. The whole bow is not to be played loudly, but with speed, using a fast whole bow. Then oddly enough, I like to teach this study using right hand pizzicato. Many orchestra or chamber music players do not play pizzicato well," he affirmed, "simply because they do not



practice it. Play it once a day," he advised, "and toughen the skin.

"Study No. 6," said Gingold, "is a fine martelé study and should be practiced at the tip of the bow. Yet it also should be practiced a good deal at the frog. As a general rule we work too much above the middle and not enough below the middle. Let us reverse this. Let us explore bow technic below the middle and gradually build up to the tip. I believe in playing a lot below the middle of the bow for scale studies. This is a great help to symphony players. They will get more sound with less energy. I even like to practice the tremolo below the middle of the bow.

"There are many excellent variations in the performance of Study No. 7 (Galamian Edition). I like to play it starting up-bow, martelé, using the whole bow. Go all the way to the frog and then play the second note right hand pizzacato. Then start again at the tip, up-bow, using the whole bow and playing the next note pizzicato. Continue in this manner. Another excellent way," he recommended, "is with the collé at the tip and at the frog.

"Study No. 8 is the famous perpetual motion one in E major. After practicing the sautillé every note twice, then every note three times, try gradually to get to the point where you play each note once, sautillé. Another way to practice it is to use the slow spiccato bowing, two notes to a bow, playing each note twice. An

excellent way is to play this study six notes to a bow, using the portato stroke.

"I believe in playing Study No. 9 very slowly," said Gingold, "then faster and faster for dexterity. I practice it in two ways. First I play the first two measures as written, then I play the same two measures an octave higher on the same string and with the same fingering. Step two is to play the same study, but eliminate all the slurs, using the sautillé bowing, playing each note once.

"Study No. 10 is a very interesting study and lends itself to many varieties of practicing. First play it as written using the whole bow martelé for the eighth notes and the détaché for the sixteenths, alternating the sixteenths between the frog and the tip. Then play this study using the staccato bowing above the middle playing all the sixteenths up-bow. Repeat using the flying staccato bowing. Play the whole etude in natural harmonics and open strings, whenever you can find the natural harmonic. The hand must be very relaxed. This is a wonderful way to acquire an elegance of fingerboard technic.

"There are many rhythm variants that can be employed with Study No. 11. For instance, the Sicilliano rhythm with a beautiful vibrato. Make the student understand that it can be done in a musical manner, with feeling. The Sicilliano rhythm means that the first note of each three would be a dotted eighth, the second note would be a sixteenth, the third note would be an eighth.

"There is another way I like to teach this study; extremely fast, as fast as possible. Since we can't expect youngsters to do this so readily, I ask them to play the first six notes very fast and then stop. Then play it again and stop. Play the first six notes twice and stop, then three times and stop. Perhaps do the entire first measure and stop. Then do the same measure a few times and stop. Eventually combine two measures, then three, etc. Finally do the whole thing straight through. Even if this does not go well at first," he pointed out, "the pupil is developing a conception of fast motion. We must remember," Gingold said, "there are some pupils who have 'slowitis' when it comes to shifting and this will certainly help toward a cure.

"A third way I like to teach this study is to play the first of each

three notes 'arco' and the next two notes with the left hand pizzicato. We certainly need it in the Sarasate, but even if we did not it would make a wonderful study for strengthening the left hand.

"Initially, I would teach Study No. 13 the way it is written. Then I would ask the pupil to play it with spiccato bowing at the lower half with an accent, using a finger motion, the bow coming off the string. In one bow, eight notes to a bow, play it legato with a very flexible wrist. You might also play it in chords and double stops.

"I like the way Study No. 15 is written, but I also teach it as follows: I take the first two eighth notes and make a 3/4 bar out of these two notes. In other words, the first note becomes a quarter note, the second note becomes a half note, on which we trill for two beats. The 3/4 measure serves as an excellent preparation for playing it as it is written. Make sure that the pupil's bow bites into the string for the start of the trill. I also like to ask the pupil to play the study as written without the trill by enunciating distinctly the trill ending.

"Study No. 22 is especially valuable for developing bow control. Take the first sixteenth note and hold it for three beats of a trill, then follow it by the ensuing three notes, making a triplet of them. This now becomes a sustained study for bow control as well as a better study for the development of the trill. It also becomes an excellent study when played in this manner for string crossing at the frog and at the tip.

"Study No. 27 is a study in emotionalization. I love to play this as a storm or agitato of some sort," said Gingold. "It is important to make the student feel that this is a study of great excitement. Play it first," he stressed, "with dynamics. The first eight bars of this study can be done slowly, in primes, in unison. This is good for stretching, for sonority and for intonation," Gingold concluded.

Louis Persinger

At our first meeting with Louis Persinger, famous for his outstanding pupils, for his work with Menuhin and with Ricci, we talked about fundamental problems of violin playing.

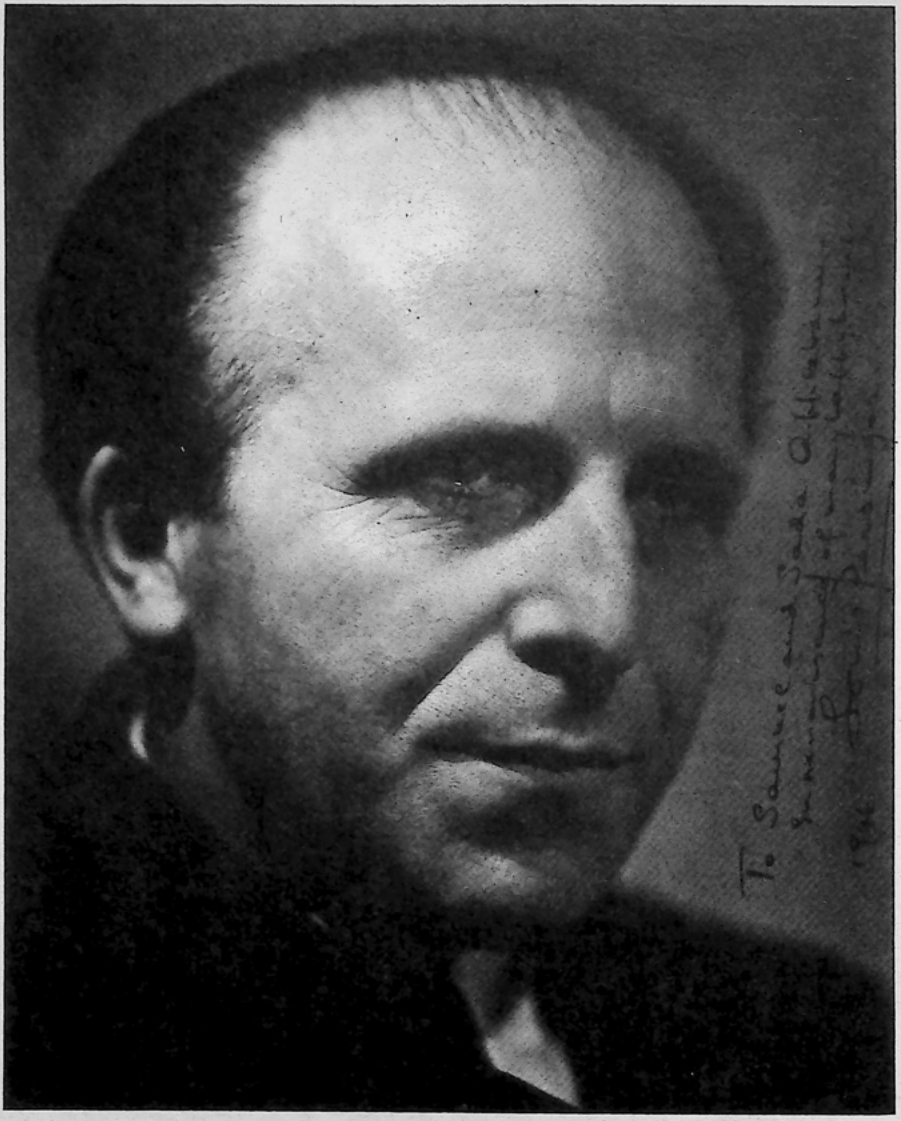
"Wouldn't it be fine if there were only one natural way to hold the bow," he said. "But no, just the holding of the bow is unnatural. The object should be to hold it with a minimum of rigidity and one must take advantage of every opportunity to relax slightly at intervals to counteract the feeling of tension. Every violinist," he advised, "should calculate while he is playing and decide those moments when he can relax and still maintain continuity of interpretation. And surprisingly enough, even in a work like the Paganini Moto Perpetuo there are fleeting moments when the bow can get a breath."

"What have you to say about the high and the low bow arm?" we asked.

"To best answer that, I will say that anything that looks strange is incorrect, and either too high or low bow arm has its accompanying strain. When Ysaye played on the G string, his arm and bow sometimes made a horizontal line, and to me, that is a pretty high arm. I would say that in no instance should the elbow be higher than the hand, except when playing at the tip of the bow, naturally!"

"And the bow change?" was our next query.

"Well," he replied, "I would make this comment—let the fingers do what they want to do and just watch the hand. At the tip, it is the most natural thing for my little finger to come off the bow. Also, when we consider the straight or bent thumb, it is wise to follow the natural inclination. I am often asked whether



Louis Persinger, 1946. "It is important that concert players decide in every composition at which moments they can relax and still maintain continuity of interpretation, especially when playing an arduous recital."

the right thumb should be straight or bent, and I can only put it this way, that there is no definite rule—it is not bent and yet not straight.

"While we are discussing the thumb, perhaps we can summarize the position and action of the left thumb. We all know what the general rule is for placement in the first position, yet I think that if one has a short thumb, it is best for it to be held partially under the neck, otherwise constraint and tension might result. Any lack of relaxation is a deterrent to the development of a good left hand technic. A good plan is to spend some time each day in developing left thumb independence." He illustrated:

"With the left hand in the first position, place the first finger on A on the G string, second finger on F on the D string, third finger on D on the A string, and fourth finger on B on the E string. Leave the fingers on the strings and move the thumb lightly up and down on the side of the neck in rhythms of groups of eights, triplets, and sixteenths."

On the piano top we noted an odd-looking cushion about eight inches square. "I must tell you about that," said Mr. Persinger. "It was once used as a tea-caddy, and Wilhelmj used this cushion on his violin." We talked of violin cushions and Mr. Persinger said: "The use of a violin cushion is a personal choice which the violinist himself must make after he has honestly tried to play without one. Of course, they deaden the tone somewhat, but the extent is difficult to determine, and is probably exaggerated. Each summer I try to play without a cushion, but I always have to return to one. I have a cushion one and a half inches thick, filled with eiderdown and covered with two thicknesses of cloth."

I commented on the present day tendency to use metal strings, and Mr. Persinger remarked, "It wasn't so long ago that we were using gut strings." Asked, "What is your attitude towards the aluminum A?" he answered, "I admit I feel a bit guilty about using them, particularly on a Strad violin. They require considerable 'playing-in,' and a more determined grip of the bow in order to avoid a whistle. As for an entire set of metal strings, that is a little hard to take. I generally use a gut A when I can get a good one."

We discussed and began with the fingerings, and Mr. Persinger advised, "When playing scales, it is my opinion that the best fingering is such that one goes the least distance in making a shift of position. And I feel that scales should be practiced in triplets, as in this rhythm it is more difficult to play evenly, and in every way more care and skill are required.

"All scales are to start from the G string, with the second finger, excepting, however, the scales of A, A minor, A flat major, G major and G minor. With all of the scales above B major and minor, and B flat major and minor, there are to be no changes of position until the E string is reached.

"The C major scale should begin in the second position with the second finger, which would mean that we remain in the second position, shifting to the fourth position on the E string with the first finger, next shift to the sixth position with the first finger, then to the eighth position. For the top B and C of the scale, use the fourth finger for each note, both ascending and descending. On the descending scale use the third, second and first fingers for A, G and F, respectively, then shift down to the fourth position with the third finger, and follow with the second and first fingers. Then shift to the second position with the third finger, remaining in the second position and returning to the tonic on the G string. C minor is to be played in the same way. We adopt this formula on all scales," he counseled.

"The scales of E flat major and minor, and E major and minor, will begin on the G string with the second finger in the fourth position. The scales on F and F sharp begin in the fifth position, and the scales of G flat major and minor begin on the G string with the second finger in the sixth position. According to the system, the two highest notes in the scales will be played with the fourth finger.

"The shifts downward on the E string will be made with the third finger in all instances. After the second downward shift with the third finger, the same position is to be maintained until arriving at the tonic on the G string.

"The scales of B major and minor, and B flat major and minor, will shift on the E string to the third, fifth, and seventh positions,

with the two highest notes played with the fourth finger. Descending, the third finger will shift to the fourth position, and then to the first position."

He went on: "The scales of A major and minor and A flat major, ascending, will shift to the second position on the A string by half steps. The A flat major and A major scales shift to the second position with the second finger on the A string; the A minor scale will shift to the second position on the A string with the first finger. The shifts on the E string will be made to the fourth and sixth positions, with the fourth finger used for the two highest notes. Descending, the third finger will shift to the third position. Remain in the third position until the shift to the first position on the G string with the second finger.

"The scales of G major and minor will shift on the E string to the third position, and then to the sixth (not the fifth) position. The two highest notes of these scales will be played in this instance with the third and fourth fingers. Descending, the third finger will shift to the third position, and the shift to the first position will be made with the second finger on the G string.

"An invaluable aid to the right arm," Mr. Persinger advised, "would be the practice of scales in triplets, as I have said before, but slurring the second two notes of each triplet, then going back and playing the entire scale a few times, slurring the first two notes of each triplet. Then begin up-bow on the first note of each triplet. The object is to develop as much smoothness as possible. If you can play a scale with these bowings so that another person in the room could close his eyes and find difficulty in detecting the two bowing styles, you have achieved a certain degree of skill." He picked up his violin to demonstrate, and at the other end of the room, with back turned, it was almost impossible to detect one bowing from the other.

He stopped and said, "I have a special study, that will be beneficial in the development of a rich legato. Take any triplet, such as the first finger on D, second on D, and then back to the beginning note. Slur the first two notes and play this triplet many times. Begin at the tip of the bow and gradually work down to the frog, then try to get back to the tip with perfect evenness and without

undue accent of any note. Also," he said, "do the same thing, slurring the last two notes of each triplet."

"I suppose," said Mr. Applebaum, "that by the time a pupil reaches you, the question is not the development of his vibrato, but of its improvement."

"Naturally, that is so," Mr. Persinger replied. "There is much talk about the vibrato, but unfortunately so few acquire a beautiful one. I sometimes wonder if perhaps the disturbance in the vibrato comes because many players begin its study too late. As soon as a pupil expresses a desire to learn and use the vibrato, the teacher should explain the process of its development in detail, and certainly the study of this important necessary of violin technic should begin not later than the first efforts toward learning the third position.

"The proper form of oscillation with wrist and finger," he advised, "should be practiced in quarter beats, eighths, and sixteenths. The warmest type of tone comes mostly from the wrist, although for certain double-stops and high notes the arm must be employed to a considerable degree."

"And if a pupil desires to study the vibrato before he begins the third position?"

"Then I would permit him to do so," Mr. Persinger firmly replied. "As a matter of fact, I have often considered the advisability of beginning violin students' course of study with the third position. More important, however, than the actual study of the positions, is the practice of exercises for shifting positions. The preparatory motions involved should be established to some extent before the actual positions themselves are studied. In other words, it is as important to shift to positions as it is to play them. We should not hold pupils back by being too conventional," he added.

"Do you feel this way about left hand fingering in general?"

"Yes, I do," he told us. "In the first place, the first and third positions are used too much, and many editions of standard works give conventional fingerings which often produce poor results, and direct downward shifts in only the usual seventh, fifth and third positions. I feel strongly that the in-between positions are neglected, and many conventional fingerings should be avoided in order to attain variety and artistry!"

Louis Persinger, concert master-conductor-teacher, is shown going over musical score with Samuel Applebaum. He taught at Juilliard before his death in 1967.

"There is need for modernization and revision of the stereotyped fingerings found in much of the literature," Mr Persinger asserted. "Fingering requires the ability to mentally sing passages, as well as an innate sense of musicianship. Most teachers are forced to do a considerable amount of changing when they edit a work for a pupil. They not only have to consider the musical meaning of the phrase, but they have to finger in accordance with the pupil's ability.

"I feel also that standard works should be fingered so that the editor puts down a choice of fingerings and bowings. This develops discrimination in the student, and the comparisons are likely to encourage experimentation, so valuable towards the expression of individuality."

"What would be your first general thought in criticism of fingerings!" we wondered.

He considered, and replied, "The most important thing that comes to mind, something to which I have given much thought, is the principle of changing fingerings on a stronger beat. I have never been fond of this, although many players are, I know. Some authorities try to make the changes so that they follow the rhythm, and Flesch did, to a great extent. I feel, however, that it is the individual passage that counts.

"Another principle I do not approve of is the idea of always using fourth fingers on the way up, and open strings on the way down, or vice-versa, in cross string scale passages. To me," Mr. Persinger added with conviction, "it is all a question of comfort and of sound. In a fairly quick tempo, in rapid passages in the first position, I would use open strings most of the time. I feel that we should interest ourselves in getting away from cut and dried principles, and allow ourselves more liberty and imagination and thereby gain added fluency.

"It occurs to me that teachers should do more to cultivate the ability to listen very carefully for fluency in position changing. It does not matter who the teacher is," and he laughed, "it might be St. Peter himself, but if the pupil is not trained to scrupulously listen to every little detail as he plays, his progress becomes limited.

"Just today," he related, "I spent an entire lesson with a pupil in which she played one passage over and over for me, while I urged her to listen carefully to her playing. That girl has a wonderful ear," he spread his hands expressively, "but she fails to concentrate on listening to her own playing! And," he cautioned, "it is important that this listening habit be formed in early youth. Often it is too late when one is older."

We talked about memorization. "At an early age pupils should cultivate this ability. When memorized, passages are easier to improve, I believe. Just looking at the music while working out a difficult passage takes some measure from the power of concentration."

"What would you suggest to help pupils memorize?" I asked Mr. Persinger.

"When a pupil practices with good concentration, and when he puts his heart and head into his work, the mastery of passages automatically creates a good memory. Some work very hard to memorize passages, while others do it with ease. And yet," he said reflectively, "I would be inclined to put more trust in that memory which comes from effort. Sometimes those who memorize quickly, usually through the ear, are apt to falter in public performance."

"And when that happens, what would you suggest the performer do?"

"Well, you may smile at this, but it has worked with me. It has also worked with a number of my pupils who devote all of their time to concertizing. Just as soon as that irresolute moment comes, I try to detach myself from the mental worry and switch to an utterly irrelevant, even nonsensical thought, and at once my memory works and the fingers carry on without any paralyzing influence! Oh, it can be a thought about a ride in a boat, a name, a waterfall in the Yosemite, almost anything." Then with his characteristic little smile, "I have my own pet thoughts," he confided.

"Mr. Persinger, you have had much experience with talented children, and are in a good position to generalize on the manner in which to determine talent."

"Yes, and there is one thing I have noted in all children who are gifted. That is, at the moment of first hearing music they all show some feeling for rhythm as well as a good ear. These I consider the outstanding characteristics. Also, they must show signs of concentration and interest, and a certain determination in the way they go about playing."

"So many youngsters seem to be playing the standard larger works and I wonder what your attitude is on giving talented young pupils major concertos and sonatas as part of their lessons?"

"In my experience," he said, "I have found that really talented youngsters are capable of doing the big works. When I say this, I mean interpretatively as well as technically. I am definitely not in agreement with one authority who said that one had to be forty to play the big works with understanding. No, if a person with good equipment and good training back of him doesn't grasp a

work by the time he is eighteen or twenty, he might as well give up the idea of having the 'spark.' This is not denying the fact, naturally, that one's playing can grow and mature further as the years roll along. But I see no reason why a talented youngster should be robbed of a knowledge of and affinity with the great works because of his youth. Naturally, it depends upon how gifted he is, and also the degree of inspiration of the teacher—such determing his power of comprehension. My own experience has been that gifted or precocious youngsters often get a hankering for certain works, and when they do, I think they should have them.

"I recall that Yehudi Menuhin wanted the Mendelssohn Concerto, and when we worked at it, he did wonders with it in those early days. But before I gave it to him (as I discovered later) he had worked on it anyway. Recently I gave this concerto to a girl of ten who strongly desired to study it. And since then, she has played her other works with greater expansion, and understanding. Yes, if they genuinely want a certain work," he reiterated, "and possess sufficient technical means, they should not be denied, no matter how deep it is. The rest (and an important rest it is!) is up to the teacher.

"I remember Ruggiero Ricci asking for the Beethoven Concerto as a young boy. When he played it in public many eyes were misted. There was so much nobility, charm and unaffected classical simplicity in his performance, and yet, great technical security."

"It is well known that talented youngsters require such individuality in treatment that it is not possible to lay down set rules, but using Yehudi as an example, can you tell me specifically how you conducted his lessons? How many lessons did you give him each week.?"

"In the beginning I gave him two or three lessons each week, then came a period when he had a lesson practically every day. When touring we would work together all morning for a period of about three hours."

"Did he do his technical work in the morning?"

"Yes, but we covered a great deal more than mere mechanics during those hours, I assure you! When he was on his own, he would do all of his technical and repertoire work in the morning

as usual, and work with his accompanist in the afternoon."

"Mr. Persinger, there is so much to be said in regard to the performance of the Bach solo sonatas and suites, and regrettably, too little has been written about them. Let us take time to discuss these formidable works for the violin. Let us analyze the musicianly approach, and the violinistic approach, to these works."

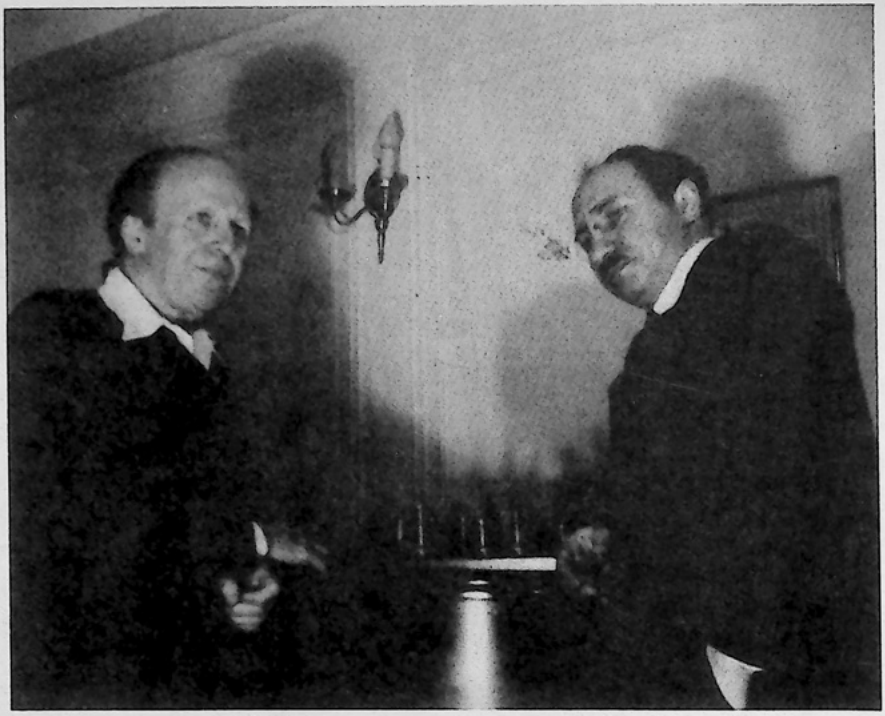
"In the final analysis, it is a matter of the individual player's ability and judgment—largely determined by his musical schooling, gifts, and musical discernment. These gauge his approach to the Sonatas. For one to say there is only one proper way of performing a Bach Sonata is obviously absurd. All one has to do is to listen with open mind to some of our distinguished contemporary violinists of varied types and traditions. Each plays the work in an entirely different style, and yet we hear worthwhile, and in some cases, inspiring readings."

"What should one strive for in performing the Bach Sonatas?"

"Well, in my opinion, some of the more important qualities to strive for in Bach solo playing are retaining the vital musical and rhythmical line, 'singing' and sustaining the tone where necessary, coloring, remembering occasionally that music has humor too, and keeping the sound beautiful and 'alive.'

"One endeavours to imitate to some extent the sound of an organ, a cello, a flute, oboe or other instrument, for certain effects here and there, that is true, but after all it is a violin that one is playing. I suspect that Bach himself would be much happier hearing a humanly warm and clear violin performance than listening to a player slavishly scraping away at noises he fatuously believes 'organ-like,' solely because the notes are printed that way.

"The trouble with the average player is that he either dwarfs the individual movement into a mass of fragmentary details, completely losing sight of the moving musical line, or else he gets a 'fit' of artistic conscience (which doesn't disturb him in the least in a work like the Tschaikowsky Concerto), prone to lead him into 'interpreting' Bach with the sympathy, ardor and inflexibility of a metronome! Yes," he continued, "I have heard well known violinists play the romantic concertos of Bruch, Lalo, Saint-Saens, etc., with warmth and character, and turn sheepishly to a Bach



Louis Persinger contemplating with Samuel Applebaum which chess move to thwart the other with. Taken in 1950. Persinger was a skillful player and enjoyed games via mail with other devotees of the game throughout the world.

sonata with a change, awe-struck reverence which resulted in a dry, uninteresting and pedantic-to-the-extreme performance. Why?

"Other players will take advantage of the slightest opportunity for extravagant displays of alleged emotion when playing Bach. Some insist—with devout eyes—that there should be absolutely no deviation in the tempo once a movement is begun. Still others are confirmed believers that every single note should be performed precisely as Bach is supposed to have written it down.

"I don't need to inform any intelligent violinist of our time," he added, "that this is utterly impracticable, notwithstanding all of the discussion in recent years about 'going back to the soil', and playing the classics strictly according to the original text. And if such a thing *were* possible in every deatil, one doubts very much whether the rendition would prove a worthy or beautiful one. Again we must return to the thought of a happy blending of

musical common sense, personal preference, individual skill and resourcefulness."

"Would you like to comment on a specific work, let us say, the 1st Sonata in G minor, unaccompanied?"

"I shall be very happy to discuss this particular sonata, and touch upon a few salient points of intrepretation and performance."

He proceeded to give the following brief analysis of the G minor Sonata of Bach, unaccompanied:

PRELUDE (in 8/8 time)

1st measure: Some violinists have the unfortunate habit of *counting* too fast on this first quarter, and then continuing the line at a much slower tempo. *Set* your tempo before beginning the movement.

2nd measure: Fifth beat—the B flat in this chord should sound slightly longer than the other notes, being the finish of the preceding musical line.

4th measure: The sixteenth notes in the last two beats of this measure are to be played simply and should be tender and ethereal in quality.

6th measure: Fifth and sixth beats—on the note D, use third finger, sliding up with the third finger on the A string to the note G. Use second finger for the next note, which is E. In using this fingering, make no slide between the G and the E—stretch back the second finger.

13th measure: First chord: There should be a slight wait after the chord; preferably no diminuendo on the chord itself.

15th measure: In the last chord of this measure, and in the first chord of the 16th measure, sustain only the E flat.

17th measure: The last chord in this measure and the first chord in measure eighteen, must be played with force and must have a vital ring.

18th measure: Starting from the fifth beat, the sonorous character changes to one of tenderness, and the following velvety *piano* passage is played with the bow somewhat towards the fingerboard.

19th measure: Fifth and sixth beats—use third finger on the note G, sliding up with the third finger on the D string to the note C. Use second finger for the next note, which is A. As in the sixth measure (fifth and sixth beats) reach back with the second finger.

20th measure: Third beat—there is to be no accent on the B flat. The richer melodic line begins with the succeeding lower notes.

21st measure: Eighth beat—there should be a fermata on the trill—change bows ad libitum. Start slowly and definitely, ending on a broad F♯ and G. There should be no diminuendo on the final chord.

FUGUE

1st measure: There are various ways of beginning this Fugue, but when starting between the middle and the frog the bow should be lifted after each eighth, although the one preceding the two sixteenths should be sustained longer throughout the Fugue—the actual length determined by the character and dynamics of the moment. Healthy, rhythmic, but no unnecessary accenting.

13th measure: The player should keep broadening and retaining the tonal strength to the end of the phrase.

14th measure: Start the theme in the middle of the bow, gradually working towards the frog with lengthening bows as the crescendo develops.

20th measure: Fourth beat, and *21st measure:* First beat—The entrance of the Fugue theme must be decisive and vigorous. The three-voice chords are to be played in such a manner that there is a quick rolling back to the As.

24th measure: The next theme which starts with the last three eighth notes should be played at the frog.

25th measure: The secondary notes are not held out as long nor played as strongly as those of the theme. It is, of course, taken for granted that this idea is carried out throughout the Fugue. In the first and second beats of this measure, the secondary notes are E and F♯. In the third beat, it is the first G, and in the fourth beat, the secondary note is the open G.

30th measure: Cling to the strings with the bow, and on each chord take the two lowest notes simultaneously. The entire passage should be full and "singing."

42nd measure: These passages should sing and be played with breadth. They are not merely a bowing demonstration.

52nd measure: Refer to the note for the twentieth measure as regards the entrance of the theme.

55th measure: Start the theme at the frog. Refer to the notes for the twenty-fourth and twenty-fifth measures.

63rd measure: Fourth beat—ease up the tempo slightly, pausing for

Mr. and Mrs. Louis Persinger at home, in 1950. Mrs. Persinger was an articulate, delightful woman, who enjoyed the Applebaums' children when they went along on a visit to their home in New York City.

a brief moment on the low B flat, which is the first note of measure 64. Continue without haste.

77th measure: Second beat—the double-stops must not be choppy. This entire passage through the seventy-ninth measure must be played in a lyrical manner.

82nd measure: Starting from the last three chords of this measure, we have the biggest exposition of the fugue theme in the movement. It must not be hurried, scratchy or forced. The tones must be rich and broad, and the basses must come out strongly. Listen for the theme, pressing very firmly with the fingers of the left hand on the G string notes, and laying stress with the bow on the lower notes of the chords rather than on the upper.

87th measure: Refer to the notes for the forty-second measure.

91st measure: After holding the first note longer than its value, start the sixteenth notes deliberately and with great breadth. Gradually

accelerate and then broaden out before the chord. (The tenth sixteenth note is printed as an A flat in some editions.)

93rd measure: I regard the 64ths as triplets.

Last measure: Second beat—Refer to the notes for the twenty-first measure of the Prelude.

Last measure: Final chord—I have always felt a great urge to make this chord a triumphant *major!* and find the temptation somewhat excusable in Bach's own arrangement of the work for organ, where he himself ends the Fugue with a major chord.

SICILIANO

4th measure: Seventh beat, and *5th measure:* First beat—With our modern bow, it is practically impossible to sustain all three notes of this chord and not make them sound like an ugly bowing exercise. Refer to the notes of the eighty-second measure of the Fugue.

13th measure: Last chord and the *14th measure:* First chord—break these chords deliberately into two parts.

PRESTO

It is difficult to avoid the sixteenths sounding like triplets. On the other hand, pairing them off with accents would be absurd. Try for evenly-matched strokes of the bow.

6th measure: There is to be no accent on the first note of this measure, or wherever a similar passage occurs.

31st measure: There must be an almost imperceptible relaxing of the pace and a "picking-up" again after the B flat (slightly held in the following measure).

33rd and 34th measures: There is, of course, to be no accent on the final sixteenth of each slurred group.

53rd measure: The chord on the third beat is not to be broken.

54th measure: This chord is to be broken and the two upper notes sustained to the third eighth of the measure.

81st measure: Refer to the notes for the thirty-first measure. Here also there is to be a "picking-up" smoothly after the low C (slightly held) in the eighty-second measure.

118th, 119th and 120th measures: Avoid jerky, accented notes on the "one" of each measure.

"If one appreciates and loves the nobility, the exalted musical thought, the tender lyricism, the spirituality, depth, large dimen-

sions and life of these Bach masterworks, and submerges himself in them, it will matter little in the end whether he uses a third finger or a second, an up-bow or a down-bow. There will be little danger of over-phrasing, under-emphasis or of interminable stretches of dull meaningless notes. The heart will dictate the line—elastic, alive and convincing!"

Music lessons began for Louis Persinger in Indian Territory where his family moved when he was a small boy. When he was twelve, the mining king W. S. Stratton of Colorado made it possible for Louis to attend the Royal Leipzig Conservatory. Following his graduation, he concertized in Europe, and then came to America for a number of tours in the western states. He went back to Europe in 1905 to study with Eugene Ysaye in Belgium. Following three years with Ysaye, he accepted a teaching post at the Imperial Academy of Music and Arts in Manitoba, Canada; then decided instead to resume active concertizing in Europe.

During 1912–13 Mr. Persinger made his first extended American tour. He appeared with the Philadelphia Orchestra under Stokowski, with the New York Philharmonic; the San Francisco, Cincinnati, and other orchestras.

"Then in, 1915, I took the post of concertmaster and assistant conductor of the San Francisco Symphony."

"Were you concertmaster while in Europe of any orchestra?" we asked.

"Yes, concertmaster and assistant conductor. Among them, the Berlin Philharmonic and the Royal Opera Orchestra in Brussels. When I settled in California in 1915, I affiliated myself with the Chamber Music Society of San Francisco, which had been founded by Elias Hecht. After Mr. Hecht passed away, the group became known as the Persinger Quartet, and we toured from one end of the country to the other, and we enjoyed a nice reputation."

"When did you settle in New York?" we wondered.

"That was in 1929. I commuted that season between New York and Cleveland, where I had classes at the Cleveland Institute of Music. Then the following year, after the death of Leopold Auer, I was engaged by the Juilliard Graduate School to succeed him."

[Louis Persinger was born in 1887 and died in 1967].

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